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The Editor's Attic

Art Insurance

A curious case, involving questions as to the responsibility of the collector on the one hand and the insurance company on the other, in the event of the loss or the destruction of insured objects of art, has, of late, received considerable attention in England. According to *The Burlington Magazine* for April of this year, a private collector, Sir Robert Thomas, trustingly purchased in a London shop "an excessively bad oil painting" described by the vendor as a copy, by Sir Joshua Reynolds, of a Raphael painting of the *Madonna and Child with St. John*.

The price, some twenty-five pounds, was certainly modest for a work bearing the double stamp of greatness; but, price and genuineness being far from inevitably twain, the fact apparently disturbed neither of the original parties to the transaction. Sir Robert took his picture home, and, after long contemplation, concluded that, instead of being a copy, the work was, in truth, an original Raphael—a sketch intended as a croquis for the use of Franciabigio, who, indeed, painted a version of the same composition, now in the Uffizi at Florence.

Filled with the afflatus of his supposed discovery, Sir Robert now decided to have his painting insured for its full value, and to that end called in an alleged expert from an important firm of auctioneers and valuers. This accommodating individual, apparently overwhelmed by the owner's enthusiasm, accepted the Raphael attribution and placed a valuation of 20,000 pounds on the 25 pound bargain. And at the former amazing figure the painting was duly insured with a well-known company, under a policy endorsed value agreed.

Sometime thereafter, the now highly-priced picture providentially fell victim to the ravages of a fire. The owner, forthwith, claimed indemnity. Payment, however, was refused by the insuring company — not on the ground of alleged suspicious circumstances attending the destruction of the painting, but on the ground that the supposed Raphael was not at all what it had been represented to be. Claim for compensation, the company now insisted,

must be supported by a consensus of qualified opinion in favor of the lofty attribution and consequent value of the item.

At this juncture, the picture having been destroyed, such expert judgment as could be secured was forced to rely upon photographic reproductions. Yet there appears to have been unanimity in the opinion that neither Raphael nor any other painter of worth could have perpetrated the original. Sir Robert, nevertheless, having on his part fulfilled all the terms of his contract with the insurance company, quite naturally argued that post ignem reflections on the validity and worth of the lost treasure were both belated and beside the point; and in support of his contention he haled the delinquent insurers into court.

A judicial opinion rendered in a controversy of this kind would offer interesting reading. Sir Robert's case, however, was settled out of court.

From the whole amazing incident *The Burlington Magazine* draws a somewhat extended moral, the essence of which is that, since the expertising and appraising of paintings is too frequently attempted by persons who have no specific and highly technical training for their task, most picture collections are overvalued. The corollary seems to be that, after all, the value of a work attributed to an old master is not intrinsic but is strangely dependent, first upon the judgment of certain critics, and then upon the status of those critics with the purchasing public.

Insurance Artifice

All this is true enough. It will be remembered, perhaps, that the word of a notable New York dealer, not long since, deflated the market price of a reputed Leonardo from half a million dollars to less than the shadow of as many cents. But considerations of this kind have little or nothing to do with questions as to whether or not an insurance company, having accepted the valuation placed upon an art object and having written insurance on that basis, is entitled to offer doubts of value after the object

has been destroyed and recompense is demanded by the owner.

Herbert Cescinsky shrewdly perceived the non sequitur in The Burlington Magazine's discussion, and called it to the attention of the editor of that periodical in an amusing letter, unfortunately too long to be reprinted in full either by The Burlington Magazine or by the Attic, which is pleased to have been favored with a copy of the correspondence. In this letter Mr. Cescinsky likens insurance to betting, since both recognize relative probabilities, and support their beliefs as to a given outcome by offering odds on the event.

Continuing in this vein he observes:

Take an ordinary case of fire insurance, such as the leading offices handle by the million. I insure the contents of my house for, say, £200, paying an annual premium of 4/-. What does this imply other than the insurance company betting me 1000 to 1 that I will not have a fire during the ensuing year? Actuarial and other statistics prove that, on the average, the company can afford to give these odds and to make a profit on the result in the aggregate. The furniture so insured is really a pretty little fiction; it is not examined before the policy is issued and the premium paid, and, if the fire be thorough enough, there is no proving that it did or did not exist.

Having accepted this risk and taken the money, what right has the company, after they have lost the bet, to call into question the nature and value of the contents? What they have the right to do is to question whether or no the fire was deliberately caused in order to make a profit out of the insurance—nothing more. If a man, such as Sir Robert Thomas for example, chooses to insure a £20 picture for £20,000 and to pay the premium on that amount (no light matter, as it is certain that a man of respectability and substance seldom makes a profit out of a fire) it is open to the company, if they choose, to have the picture examined and to accept or decline the proposal; but, once having accepted it, provided that it is the actual insured picture which is burnt, there should be no question about paying up, even if they cannot look pleasant. Any decent bookmaker would do the same—I mean, pay up.

The foregoing all resolves itself into one general query: Is the proposer a reputable person, and is the insurance effected in good faith? These are the two conditions which are not enquired into at all, in the larger number of instances, yet they are the only ones which matter. Sir Robert Thomas might have gone through his whole life paying his £20,000 worth of premiums, and the underwriters would have pocketed the money without a word of protest. The squeal comes only when it is a question of payment.

While, in certain respects, Mr. Cescinsky's analogy between betting on the races and applying actuarial averages may be slightly overdrawn, his contention is, on the whole, well-grounded. It will be remembered, however, that both the case here outlined and Mr. Cescinsky's comment upon it involve English and not American practice. Still they inevitably suggest enquiry as to what, under similar circumstances, would happen in this country. There was opportunity here for the Attic to call for a symposium; but considerations of time and space forbade. The Attic, accordingly, contented itself with presenting an outline of the situation to C. H. Watkins, of the insurance firm of Hinckley and Woods, in Boston, himself a collector and concerned with the insurance of collecting.

Mr. Watkins states the American point of view when he observes that fine art insurance calls for the exercise of care on the part of the insurance company before a contract is made, rather than of hesitancy to pay after a loss has been incurred. As he puts it:

We must be very sure not only that the persons who desire such insurance are suitable moral risks, but, also, that works of art, or antiques, or jewels, and the like, are of the kind and quality which they are asserted to be. Having done this, it seems to us that, unless fraud can be shown, the insuring company should pay.

We ourselves, for example, would not pretend to pass on the value of a genuine amethyst vase by Stiegel. But if we were offered heavy insurance on one of these vases and we could establish the fact that recent sales showed the valuation to be a fair market price, and reputable collectors of Stiegel believed the specimen to be genuine, we would accept the risk and, if and when a loss occurred, we would pay it.

All of Mr. Watkins' statements appear to possess the cheering attributes of business good judgment and common sense. The American tendency to insist upon the validity of debts apparently begins — as it should — at home.

R. H. Ober, Pewterer

In his article on Marked American Pewter in the May, 1926, number,* Charles L. Woodside observes that little is known concerning R. H. Ober, who, from 1849 until 1856, appears as one of the partners in the variously transformed firm founded in Boston by Smith and Morey during the year 1841. A letter from John Whiting Webber of Newton, Massachusetts, a collector and student of pewter, does much to supply the deficiency in information noted by Mr. Woodside.†

According to Mr. Webber's account, Ober spent his early life in Washington, New Hampshire, whence he came to Boston. Even after he had given up active association with Smith & Morey in the manufacture of pewter, in 1856, he still allowed his share of the capital to remain as an investment with his partners, while he betook himself to South Newbury, Ohio.

Ober was a man of public spirit and was widely known for his participation in various reform movements. At one time the anti-slavery cause absorbed his attention; later he was hopeful of regenerating humanity by the application of eugenic theory as a corrective for society's undeniably haphazard methods of self-perpetuation. The year of Ober's death is not given by Mr. Webber, who, however, attributes the former pewterer's demise to a heavy dose of aconite taken in mistake for other medicine.

Concerning Desks

A DESK, according to The Dictionary of English Furniture, ‡ is "a piece of furniture for reading or writing, the distinctive feature being a sloping front to support a book or writing material." In conformity with this definition the Dictionary confines its consideration of desks to items which emphasize the sloping support either as a simple board rest or as the lid of a box, whether such box is portable or fixed to an open frame. The desk as it is generally known in America — a writing table fitted with drawers, or a combination of enclosed cabinet, writing board, and drawer compartments — the Dictionary considers under

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^{*}See Antiques, Vol. IX, p. 315.

[†]See Mr. Webber's article A Massachusetts Pewterer in Antiques for January, 1924 (Vol. V, p. 26).

[†]Macquoid & Edwards, The Didionary of English Furniture, London, 1924, Vol. II, p. 209.

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English Desk (c. 1780)

the entitlements of bureau, bureau table, writing cabinet, and so on.

Apparently, in the English view, it is the addition of drawers to writing board, or writing board and cabinet, that transforms a desk into a bureau. Thus Sheraton, in his Cabinet Dictionary of 1803, observes that the term bureau has "generally been applied to common desks with drawers under them." Chippendale's Director of 1754, however, uses the term desk for a chest of drawers surmounted by a cabinet with sloping lid, though it shows this cabinet, in all such instances, still further crowned by a bookcase. Where the article of furniture consists solely of a table top above batteries of drawers, Chippendale identifies it by the term bureau table; if the writing board is supported on legs, he calls it a writing table; if the board is considerably extended and the pedestal supports are treated as cupboards for books, he denominates the piece a library table.

To the cabinet desk on drawer-filled supports was often applied the term *scrutoire* — and this whether or not the piece in question was topped by a supplemental edifice for the housing of books.*

Whatever the terminology of past ages and of present foreign countries, however, there seems no good reason in America for attempting to make fine differentiations. It should be sufficient and satisfactory to use the word desk generally for writing boards with cabinets, no matter how supported, and to reserve the term secretary for the tall affairs consisting of desk and bookcase combined. A writing table, on the other hand, is a somewhat unusual item and deserves distinct classification.

*Concerning the terminology applicable to various types of desks, Dr. Lyon writes learnedly and at length in his Colonial Furniture of New England, Boston, 1924, in the chapter entitled Desks, p. 109.

An English Desk

Desk forms are, perhaps, rather more limited in variety than are those of most other articles of furniture. In them the designer's originative ingenuity appears to have been exercised chiefly in the arrangement of elaborate interior cabinets, or in the drafting of some sort of architectural superstructure. Because, therefore, it is apart from the common run of desks, the Attic is happy to picture a specimen belonging to Walter B. Brockway of Portland, Maine.

Of mahogany, veneered on an oak carcase of bombé outline, this desk is, beyond peradventure, of English origin. The cylinder top, apparently a borrowing from the French style of Louis Quinze, the splayed bracket feet, and the shape of the apron that depends between them are so characteristic of the style known as Hepplewhite that the piece may safely be assigned to a period not far remote from the year 1780.

The writing board proper works on a slide, and may be pulled out so as to give elbow room above and knee room below. The cabinet is extremely plain. In fact, save for its bulbous shape, the entire piece is most unpretentious. The handles and escutcheons are apparently of the period, but seem not entirely in harmony with the form and proportions of the example which they adorn. It is not improbable that the present hardware replaces ring pulls and simple inlaid key plates; yet it may be original with the piece. Only a careful examination could settle that question.

Bombé Fronts

The bombé or, as it is sometimes called, kettle shape, as applied to furniture, appears to have been more popular in Holland and Germany than in other Continental countries, though its occurrence in eighteenth century France is by no means uncommon. It is more rarely encountered in English furniture, though Chippendale did not hesitate to use it at times, borrowing his inspiration in part from French, in part from Dutch sources.

In his Colonial Furniture in America,* Luke Vincent Lockwood pictures one chest of drawers and three secretaries of kettle contour, and Frances Clary Morse, in Furniture of the Olden Time,† offers one chest of drawers and one secretary of similar type. All of these pieces are, doubtless, American made; but, in general, such examples may be considered in the category of the more unusual native items. The bombé form constitutes an expression of the rococo which remains essentially incomplete unless loaded with extra elaboration in the way of heavy supplementary carving, inlay, or painted decoration. Some rather unusually extensive carving and, in one instance, the addition of block-fronted drawers do much to justify the swollen form of two of the secretaries illustrated by Lockwood; but such super-decoration was, on the whole, foreign to American taste, or, in any event, to usual American custom.

^{*}New York, 1921, Vol. I, Figures 129, 279, 280, 281. (Figure 280 is now in the Metropolitan Museum of Art.)

New York, 1924, Illustrations 31, 105.

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Fig. 1—South Jersey Glass

The vase, late in form, is of a deep blue and is shown in color in the Frontispiece. The bowl, probably much earlier, is a clear, light shade of blue. The pitcher, made by one Joel Duffield at the Whitney Glass Works, while it is a nineteenth-century example, is a beautiful specimen of South Jersey glass.

Wistarberg and South Jersey Glass

By GEORGE S. McKEARIN

Illustrations from the author's collection

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AS I look back about ten years, to the beginning of my interest in early American glass, the field was virtually divided into two principal sections—
Stiegel and Wistarberg. Of course, there was Sandwich glass; also bottles and flasks—the former generally dismissed as pressed, late, and of slight interest and little value, and the latter as junk, which only a "loon-a-tick" would think of collecting.

There were a few pioneers in the field of American glass, like the late Alexander Drake and Edwin Atlee Barber, who collected flasks and bottles, appreciating, probably, the wide and beautiful range of colors and the interesting designs found not only in the earlier plain and patternmolded flasks, but also in the whisky flasks and bar bottles appearing after 1812 and blown in two-piece molds, in which designs of historical, patriotic, political, and similar import were cut. Perhaps these pioneers in a field of collecting held in contempt by the discriminating (spelled with very large capitals and pronounced with great relish) collectors of early glass - so-called Stiegel and Wistarberg - sensed, dimly perhaps, that the lowly and despised flasks, many of which bear names of the glass factory in which they were made, might prove connecting links in proving fine pieces of Stiegel and Wistarberg to have been blown at a time and place far removed from the day and locality of Baron Stiegel and of Caspar Wistar and his son Richard.

As for Sandwich, likewise dismissed with a shrug of disdain by the discriminating collector (again large capitals) of early American glass, it came eventually into its own in so far as popularity was concerned; but even with the remarkable rage which developed three or four years back for the *lace* and *snakeskin* glass, colored lamps, candlesticks, cup plates, and the like, few collectors realized that some of the finest blown glass produced in this country was made at Sandwich, as well as at the plants of the New England Glass Company, and at certain Pittsburgh factories, which likewise made much of the pressed glass generally classified as *Sandwich*.

The exquisite contact three-section mold glass of the finest types and patterns, described in the brief article by Helen A. McKearin in the August, 1924, number* was, of course, generally collected by the early American glass collector of ten to twelve years ago; but it was quite generally, though erroneously, written and spoken of as Stiegel. It is interesting to note, in passing, that data which has come to hand during the past year or so identifies Sandwich as undoubtedly one source of some of the finest of this glass.

EARLINESS A MATTER OF TYPE, NOT OF DATE

So much in the way of very sketchy and general comments regarding the field of early American glass; and let me make clear at the outset — when I speak of early

^{*}See Antiques, Vol. VI, p. 78.

American glass I refer to type, pattern, decorative technique, and quality of glass, rather than to date. The collector of Americana does not think of the period from 1825 to 1860 as early, and chronologically it is not; but, in the field of American glass, many of the finest specimens, bearing every apparent indication of eighteenth century production, were blown in relatively obscure factories scattered throughout the New England states, New York, Pennsylvania, New Jersey, Ohio, Maryland, and that part of what was then Virginia but is now West Virginia, during the early and mid-nineteenth century period.

In the choicest collections, those privately owned and those in our museums, many of the best specimens of early American glass, referred to as *Stiegel* or *Wistarberg*, were actually produced during that much later period. Nor does this fact detract one jot or tittle from their interest or their beauty in form, color, and design; neither does it lessen their rarity.

WISTARBERG AN OVERWORKED TERM

With the possible exception of Stiegel, not any word in the realm of American glass has been as loosely used and greatly abused as Wistarberg. At first every fine piece of green, blue or amber glass too heavy to qualify under the supposed Stiegel distinctive quality of lightness in weight, and all those pieces with certain decorative characteristics, such as the crimped foot, threaded neck, and superimposed layer of glass tooled into a frieze-like effect sometimes called lily-pad, were Wistarberg. Collectors and museums bought and cherished them as such. South Jersey many of these specimens undoubtedly were, but I doubt that there

are half a dozen pieces of glass in existence which can be authenticated as the product of the factory of Caspar Wistar and his son Richard.

For years Boston pickers, traveling every week from Charles Street, gathered such pieces from private homes or from shops of small dealers throughout the highways and byways of Massachusetts, Connecticut, New Hampshire, New York, Pennsylvania, or wherever their quest for the antique led them. They were, quite naturally, not particularly interested in early American glass from the standpoint of study and investigation; and consequently expended little or no effort to secure information as to the history and probable origin of their finds. Collectors wanted Stiegel and Wistarberg, and, therefore, Stiegel and Wistarberg these pieces were.

We know quite definitely that the commercial products of the Wistar factory were window glass, bottles, snuff cannisters, and so on; and this is true also of the factory of Stanger Brothers, which started at Glassboro, New Jersey, about 1775, and of various other factories which came into being throughout South Jersey between 1775 and 1850.

The lovely bowls, pitchers, mugs, vases, candlesticks, and the like, which were blown in these factories, treasured and handed down to posterity, later to delight and enchant the collector of early American glass, were the products of individual workmen, blown offhand for themselves, their families or friends, in accord with the prevailing custom of permitting workmen to use for their own purposes the fag-end of the pot of molten glass. This same custom prevailed in practically every bottle or window-glass factory which operated between 1775 and 1850 throughout the



Fig. 2 — Typical Whitney Glass Works Pieces
All heavy, amber glass, similar n color and quality to the flasks which the Whitney people made for many a brand of whiskey in the days when good liquor was the rule — and cheiap.

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New England states, New York, Pennsylvania, Maryland, Ohio, and Virginia, as well as in New Jersey.

THE EMERGENCE OF "SOUTH JERSEY"

About six years ago, at the time of the sale of Dr. Pleasant Hunter's last collection, in November, 1920, at the American Art Galleries, many thoughtful students of early American glass began to realize that not all of the glass called Wistarberg could possibly have been made in and survived from the original factory of Caspar Wistar and his son Richard. From that time on, therefore, glass of this type began to be spoken and written of under the more general term of South Jersey; but, naturally, many of the finest examples still were, and are today, referred to as Wistarberg. In an introductory note in the auction catalogue of Dr. Hunter's sale, J. B. Kerfoot writes most interestingly of South Jersey glass, and from him I quote as follows:

The first South Jersey glass factory was established near the village of Alloway, in Salem County, in 1739, by Caspar Wistar of Philadelphia; the small settlement that grew up around the works being known as Wistarberg. In 1775 another factory was started at what is now Glassboro by two of Wistar's workmen. Between then and the early 1840's a great number of factories-small and short-lived for the most part-were started throughout this section and along the Mulliga River; most of them established by Wistar workmen or their descendants, and all of them manned by workmen trained in the Wistar tradition and technique. Under this tradition the right to use the fag-end of each pot of molten glass for their individual purposes was a recognized perquisite of the workmen. And, as a matter of fact, practically all the pieces now collected as Wistarberg or South Jersey glass are of this latter origin, the commercial output of all these factories having consisted of window glass, bottles, snuff canisters and other similar hollow ware. Again and again, as a matter of proved and indisputable fact, three generations of these workmen continued for more than one hundred years to make for themselves and their friends the same range of pieces, unaltered in form and indistinguishable in technique. So that, so far as concerns these wholly true-to-tradition specimens, the attempted differentiation between true Wistarberg pieces and South Jersey pieces is utterly futile and meaningless. But, call them what we will and date them as we choose, their rarity remains the same. About 1850 a complete change of fashion seems to have taken place under the influence of which the earlier forms more or less wholly disappeared. Previous to this, but for how long back of 1840 it is not yet possible to say, slight modification of technical treatment and a decided fondness for color stunts had been creeping in, although the earlier forms were retained unaltered.

OLD FORMS APPEAR IN LATE SPECIMENS

However, bear this in mind: while it is self-evident, when you find, say, a glass pitcher showing certain characteristics in shape or decoration which were not encountered in our china or silver before 1830, that the pitcher can hardly be earlier than that date, it is not at all unusual with glass, not the commercial product but that blown by individual workmen, to find very early forms or decorative features faithfully copied many, many years later. I know this to be true. I have specimens in which very early South Jersey characteristics are followed, but which I know to have been blown by individual workmen in New York and New England factories after 1830—pieces which would readily be accepted as early South Jersey, and, in some cases, even as Wistarberg.

What I am trying to set forth is that in the identification or attribution of early American glass there is not any royal road to learning. It is only the occasional and exceptional piece which may within itself tell its own story. Generally speaking, it is not possible from the color, quality, form, or decorative technique of a piece of glass to determine the particular factory of its origin. Fortunately, however, for the student and real collector of American glass, one thing with respect to these individually blown pieces is generally true — they were owned and remained in the vicinity where the factory which produced them was located. Most of these factories operating between 1825 and 1860 were located in what were then, and still are, small villages or rural communities; and from the direct descendants of the men who worked in such factories or of the friends of the workmen, to whom individually blown pieces were given, it has been possible to obtain many interesting examples authenticated beyond a doubt as to the factory where they were produced.

THE RELIABILITY OF FAMILY HISTORY

Family history going back only one or two generations with respect to such pieces of glass found in the immediate vicinity of the factory is generally accurate with respect to the attribution. Thus, we have been able to classify with certainty interesting examples from the factories which were located at Keene, Stoddard, and Lyndeboro, in New Hampshire; Westford, East Willington, Coventry, and New London, in Connecticut; Redford, Redwood, Sand Lake, Saratoga, Cleveland, Bristol, and elsewhere, in New York; Whitney Glass Works, Isabella Glass Works, Waterford, Coffin & Hay, and others, in New Jersey.

However, when it comes to eighteenth-century factories, like that of Caspar Wistar and his son Richard, family history becomes, in most instances, a dangerous and uncharted sea upon which to embark for the port of attribution. The colors, shapes, and decorative features which we believe characterize pieces blown by individual workmen in the factory of the Wistars undoubtedly were reproduced by the same and other workmen in many later factories, and I do not know of any way of distinguishing a Wistarberg piece from a similar piece made years later in another factory. Hence, my expressed doubt as to there being in existence half a dozen pieces which can unquestionably be attributed to the Wistar factory.

CASES IN POINT

Let me illustrate: I have in my collection what has been for several years considered one of the finest and earliest of South Jersey blue glass bowls, with circular crimped foot. It was in the early collection formed by Messrs. Kerfoot and Hunter when they first became interested in Wistarberg glass. It passed into the hands of a well-known student and collector, was exhibited with other rare examples of South Jersey glass in the Metropolitan Museum, and was considered a Wistarberg piece. It had characteristics which have been held to distinguish the earliest South Jersey glass; yet, not very long ago, I secured its exact counterpart in everything except color, in another bowl - of beautiful clear amber — which has a well-authenticated history of having been blown by William Coffin himself, in the factory of Coffin & Hay, at Hammonton, New Jersey. And that factory did not start until 1820. This does not prove that the blue bowl was made in the factory of Coffin & Hay — it may be a Wistar piece — but it does



Fig. 3 - From Various South Jersey Factories

The pitcher and mug at the left are very similar, but made at different factories — the pitcher at the Whitney Works, the mug at the Isabella Glass Works, as was also the rare lamp at the extreme right.

The two light green pitchers were blown at Waterford, and are quite similar in color to the well-known Union and Clasped Hands flask, marked Waterford. It is interesting to learn that the Isabella Glass Works, which were located at New Brooklyn, New Jersey, were named after Isabella Stanger, daughter of the proprietor.

go to show that one cannot, from the evidence of the glass itself, say that certain pieces are, or are not, Wistarberg.

In one of the auction sales, a few years ago, appeared a dark amber pitcher with superimposed decoration of the so-called lily-pad type. It is, I think, the largest and one of the finest pitchers of that type and color in existence. Everyone seemed to consider it Wistarberg beyond a doubt. Just how they could be so certain, I could not figure out. I have seen pitchers similar in color and decoration which were made in New Hampshire factories. This particular pitcher showed signs of great wear, but I have seen just as great wear on a piece which I know to have been made after 1800. There was nothing in the way of history or record to connect the piece with the Wistarberg factory; in fact, it was picked up in New York state, far from the Jersey line, and there was no record of its having come from South Jersey. I am not speaking thus of the blue bowl or of the amber pitcher in any way to disparage them. To what particular factory you attribute them does not add to or take from either piece an atom of the beauty and rarity it possesses by and of itself. I merely wish to illustrate with respect to Wistarberg glass how impossible it is, in almost every instance, to prove the attribution.

GENERAL TERMS SAFEST

With the more general term of South Jersey, we are treading on firmer ground: firmer, first, because the term is general, indicating a type of glass instead of examples of the product of one factory which ceased to exist at such an early date that attribution, based on any family history, becomes, in ninety-nine cases out of one hundred, an attempt to weave the fabric of identification to the pattern of one's own desire; and, secondly, because the general

term applies to the product of a large number of factories scattered throughout a certain section or district, operating, probably, with a continual interchanging of workmen and handing-down of methods and technique from father to son and grandson, so that, for generations, the same general shapes, colors, and decorative features were produced almost unaltered, though they were eventually modified more or less in keeping with the commercial glass, china, and metal ware of the day.

In the third place, we are on firmer ground because these factories came into being many years after Caspar Wistar's day. In like manner, they were engaged in the manufacture of window glass, or, as with most of them, of bottles, whiskey flasks, snuff jars, medicine phials, and such. Bowls, pitchers, mugs, and similar articles were not a commercial product, but were individually blown pieces, frequently, in fact generally, cherished and handed down in the families of the workmen who made them, or of the friends and relatives for whom they were made. Consequently they remained, as a rule, in the vicinity of the particular factory where they were produced, traveling only as the occasional family was uprooted from its native soil. Attribution based on family history going back only two or three generations does not become lost in the limbo of uncertainty which obscures practically every attempt at attribution to a specific factory as early as that of the Wistars.

Most South Jersey Glass After 1800

I think we must concede that by far the greater proportion of South Jersey glass, including much of the finest in quality and what we consider early in form and feeling, was blown after 1800. Prior to that date we have, I believe, only two factories to draw from — the original enterprise

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Fig. 4—New York and New Jersey Glass

The globular bowl with knopped stem and circular foot is New York State glass of South Jersey type and color. The straight-sided bowl is a very unusual shade of deep grass green, very yellow in tone. It is shown also in the Frontispiece.

The bi-colored pitcher is a late type. It was blown, probably in 1873, by a workman for his sweetheart—a cook in the employ of a Mr. Swinburn in Philadelphia. After a quarrel with her lover, this woman gave the pitcher to her employer, from whom it was acquired two or three years ago.

of Wistar, continued by his son Richard; and the factory at Glassboro, founded by the Stangers, which, after the failure and imprisonment for debt of the original founders, was, in 1781, acquired by Colonel Thomas Heston, and during the following years passed through various ownerships, until, in 1835, Thomas H. Whitney purchased an interest in the factory, which was then known as the Harmony Glass Works. American Bottles Old & New, by William S. Walbridge, and Barber's American Glassware give the Whitney date as 1837.

From about 1815 on there were many factories in the South Jersey districts, the advent of the hinged molds for producing fancy bar bottles and whiskey flasks having apparently given a great impetus to the business. It is among pieces produced by workmen in these factories (including, of course, the Stanger-founded glass works) and during this period, we must place the great bulk of our South Jersey glass. As a rule, specimens found in the section where these factories operated and showing typical characteristics in form, color, and decoration, may safely be accepted as South Jersey, even though we know that pieces similar in color and general characteristics to South Jersey glass were made in New York and New England factories of contemporary period. In case of many of these specimens - particularly those made in the bottle factories after 1820—family history may be accepted with a fair degree of safety, particularly when the source as well as the characteristics of the glass itself bears out the attribution. Unfortunately for identification as to specific factories, much fine South Jersey glass was picked up in the early days of American glass collecting when practically everything found in that section was called Wistarberg. Apparently the possibility that such early-looking pieces were blown by workmen in the various comparatively late bottle factories was not sensed at the time. Hence the opportunity to secure specific attributions was, in most instances, irretrievably lost.

Many of the best of these South Jersey examples were dispersed during the Frederick William Hunter Sale in January, 1920. Some marvelous specimens were in the collection formed by Miss M. I. Meacham a few years ago. Some of them may well have been examples from the Wistar factory, or that of the Stangers. But these two collections have been scattered, and with very few specimens, in so far as I know, was any definite history supporting any attribution, handed on. Some of the finest examples were acquired by the Metropolitan Museum of Art in New York City and may be seen there.

Fortunately, from time to time, South Jersey pieces have been picked up there by an occasional collector or dealer interested in identifying the factory which gave birth to them; and such specimens are of great value to us in our study of American glass. I have been particularly fortunate in acquiring a few interesting examples with what I believe to be, in most instances, reliable attributions. In closing this article, I am going to illustrate a few such specimens which can be accepted as actually being South Jersey glass.

ILLUSTRATIONS

The color plate (Frontispiece) shows characteristic examples of South Jersey glass. The pitcher in the top row is a lovely shade of blue, light in tone — what I call a steely blue. It shows the modification in form and decorative technique which appeared toward the middle of the nineteenth century. The amber bowl next to the pitcher and the three pieces in the middle row are also shown in other illustrations accompanying this article. The vase at the right end of the top row is actually a dark olive amber, quite similar in shade to many of the pieces made at Keene and at



Fig. 5 — Redwood, New York, Glass
Bowl and pitcher show typical South Jersey characteristics of decoration. They were blown at the Redwood Glass Works, Redwood, New York, not far from Waterstown

Stoddard, New Hampshire; Coventry and East Willington, Connecticut; and certain of the New York State factories. The blue bowl on circular, crimped foot in the bottom row is the one referred to in the text as having been in the early collection found by Messrs. Hunter and Kerfoot and considered a Wistarberg piece. Its amber counterpart beside it is the bowl said to have been made by William Coffin himself, in the factory of Coffin & Hay, founded at Hammonton, New Jersey, in 1820.

In Figure I are shown three pieces. In color they are typical South Jersey blues. The pitcher, with its threaded neck and crimped foot, is a particularly fine example and was made by Joel Duffield at the first Whitney factory — so says family history. By first is probably meant the factory of the period beginning in 1835 when Thomas H. Whitney purchased an interest in the glass works, as distinguished from the period beginning about 1842, when he acquired entire control and, with his brother Samuel A., formed the firm of Whitney Brothers and changed the name to Whitney Glass Works. The small vase is also a Whitney product. The bowl is a lighter shade of blue than either of the other pieces, and I do not know in what factory in South Jersey it was made; but it might easily be of a much earlier period.

The pieces in Figure 2 are also specimens from the Whitney Glass Works. They are a clear deep amber in color, and the vases, nine inches tall, while very rare and unusual, are — quite patently — relatively late.

Figure 3 shows some very interesting examples of South Jersey, all with specific factory attributions. The small doubled-colored pitcher at the left is of heavy glass, light green and opaque white, and was made at the Whitney Glass Works about 1850 by one Jacob Montcuef. The mug, similar in color and character of glass, was made at the Isabella Glass Works, New Brooklyn, New Jersey. The pitcher next it is typical South Jersey light green glass. It was made at Waterford, one of the bottle factories. This specimen is quite unusual in shape, the short squatty body resting on a crimped foot and merging into a very broad, cylindrical neck with flaring rim. The applied decoration is also unusual, a sort of wave-like effect covering just the very lowest part of the body, while three long filaments are carried

upward over the body and on to the neck in a form one can almost fancy as the heads and necks of long sea serpents arising from an uncharted and mystical sea of glass to leer at the poor investigator who has embarked upon an uncertain and dangerbeset voyage of attribution. The taller pitcher, next that of my sea-serpent fantasy, is a lovely light green with turquoise tint. It is an attractive shape with heavy crimped foot. The simple decoration encircling the neck is similar to that of the pair of amber vases in Figure 2 and is, I think, late. This pitcher was made at Waterford. The lamp is a rare piece, turquoise green in color. It was made at the Isabella Glass Works, about 1840, by Julius Stanger, and was purchased from an heir and descendant, a Miss Stanger of New Brooklyn, New Jersey.

In Figure 4 is an interesting pitcher, showing a two-colored effect in light green and opaque white. It shows a late form and this is borne out by the coin dated 1873 imprisoned within the hollow of the stem. The bowl of straight-sided cylindrical form at the left is a very unusual rich yellow green color. I know nothing of its history other than it was found in South Jersey, but I have seen a similar bowl, of similar glass and color, which is attributed to the Isabella Glass Works. The sugar bowl at the extreme left is a beautiful shade of light green, with turquoise tint, typical South Jersey glass, but I happen to know that it is a New York State product, made probably at Redwood, Jefferson County, as it was found in the vicinity of that place. Originally it no doubt had a cover and I know that it had small applied looped handles on the sides, which were broken off.

In Figure 5 are a bowl and pitcher which, a few years ago, would have been accepted as unquestionably Wistarberg; but they are New York State glass, made at Redwood, fully one hundred years after Caspar Wistar founded his glass works. They are lovely light turquoise green in color. The bowl, resting on a circular foot, is very graceful in form and measures nearly twelve inches across the top. The pitcher, made to go with the bowl and matching it perfectly in color and decoration, holds fully two and one-half quarts.

In Figure 6 are two of the finest pitchers of this type I have ever seen. The color is even finer than that of the bowl and pitcher. The larger holds better than two quarts; the smaller

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Fig. 6—Redford, New York, Glass
Typical examples of glass made at Redford, New York, near Plattsburg. The color is a lovely light green, turquoise in tone.

about a pint. They, as well as the plain bowl on circular foot at the left, were made at the Redford Glass Works, located in the little hamlet of Redford, not far from Plattsburg, New York. Let me say right here that as far as my own observation and study go, there is, generally speaking, nothing in the character and color of the glass itself to distinguish Redford pieces from Redwood or from those of several other New York State factories which came into existence during the early or mid-nineteenth century. I have

been extremely fortunate, however, in securing for my own collection many pieces found in the immediate vicinity of these various factories and purchased from families whose fathers or grandfathers worked in them. Such specimens, absolutely authenticated, have been of inestimable value to me in my study of American glass. In a later article I may tell readers of ANTIQUES more about glass of South Jersey type and characteristics made in New York State.

Note.— In conjunction with Mr. McKearin's contribution on South Jersey glass should be read the following article on the Wistars. Evidently, if we are to permit ourselves to speak of Wistarberg glass, we must do so in the full realization of the fact that we frequently mean glass made according to the Wistar tradition in many different places and during a period of more than a hundred years. As Mr. McKearin points out, it is probably better to classify such of this glass as has a reasonably well-known New Jersey origin as South Jersey, and at the same time to bear in mind that examples in aquamarine glass so similar in form and texture to South Jersey products as to be readily mistaken for them were made in other states of the Union.

Mrs. Sicard has derived her "Sidelights" from original sources in state and historical society archives, which she has carefully listed, though their individual indication seems scarcely necessary

For the benefit of the reader who has not at hand the material for immediately acquainting himself with the chief epochs in the history of glassmaking in earliest America, it may be observed that, almost from the beginning of Colonial settlements in this country, the need of glass both for glazing windows and for supplying household and table requirements was keenly felt. Strange, therefore, as it may seem that, in a rude and sparsely settled country, attempts should be made to manufacture a

product which, like glass, calls for the exercise of high technical skill and trained artistic sensibilities, it would appear that glasshouses of a kind were among the first industrial establishments erected

The Jamestown Colony twice made ventures in glassmaking, first with Polish and German workmen imported for the purpose in 1608, and, again, in 1620. Both undertakings were short lived.

Salem, Massachusetts, boasted a glass-house that led a halting existence from 1638 to 1642, or thereabouts. The mid-seventeenth century witnessed some trials at glassmaking in New York City. But, while the need for glass was pressing, all these early attempts to supply it proved failures. Apparently they lacked both adequate capital and competent management.

Indeed, lack of these two requisites spelled the ruin, not only of the seventeenth century glass-houses, but of the vast majority of the small enterprises that sprang up in New England and the Middle States during the eighteenth century and the first years of the nineteenth. Caspar Wistar commanded adequate capital, and he was a born master of men. He started in life poor enough, as an immigrant lad of twenty-one years. But he shortly acquired both money and repute as a manufacturer of brass buttons. By 1739 he was ready to turn his attention to the industry of glassmaking, in which difficult field he was the first to achieve any real measure of success.— The Editor.

Sidelights on the Wistars and Their Glass-House

By Hortense Fea Sicard

N Philadelphia, May 9, 1724, a bill was passed as follows:

Entituled an Act for the enabling of John Cratho, Merch't, Caspar Wistar and Nicholas Gateau, to Trade and Buy and Hold Lands in this Province.

The Caspar Wistar referred to therein had come to this country when twenty-one years of age, and in the year 1717. He was a German Palatine, but, soon after settling in Philadelphia, he joined the Society of Friends and married a Quakeress. Wistar first engaged in the business of making buttons, and so assured was he of their quality that he gave with them a several-year guarantee. Whatever he attempted was carried out with marked success and his foresight led him to enter the glass industry.

July 31, 1740, letters to Thomas Hill, Secretary to the Lords Commissioners for Trade and Plantations, from one Charles Carkese, noted the erection of a glass works eight miles from the port of Salem in West Jersey by one "Caspar Wester, a Palatine, the glass house being brought to perfection so as to make glass."

By 1748 both Caspar and his son Richard were actively interested and at work. In the year 1752 the father died and Richard inherited the business.

The new owner lived in Philadelphia. Associated with him, and living about the year 1767 at the glass-house on Alloway's Creek, were Martin Halter and Hugh Blackwood. Later, though perhaps even during the above-mentioned period, Benjamin Thompson managed the manufactory. For two or more years after the elder Wistar's death, the business continued to grow, but the furnaces still turned out the same sort of crude glass.

It will be interesting for those of today who seek specimens of Wistar glass, to know how the product was regarded in Colonial times. Those persons who are not of the collecting fraternity, and who look askance when one muses on the charms of Wistarberg, who see nothing to enthuse over in the robust little bottles all so alike in shape, and who discover no beauty in the whorled or the double-dipped glass — such persons would no doubt agree with the ideas expressed by Governor Franklin.

June 14, 1768, writing from Burlington, New Jersey, to the Right Honorable Earl of Hillsborough in regard to the industries in the Colony, Franklin referred to the factory as one where were made "Bottles and very coarse Green Glass for Windows used only in some of the Houses of the poorer Sort of people".

The profits from this factory had been insufficient to induce others to follow in the glassmaking industry, although there had been at that time talk of others starting, since Parliament had laid a duty on glass. Notwithstanding this duty, however, Franklin considered that America would continue to secure glass from abroad, because fine glass could be made there cheaper than here.

It may have been this duty which encouraged Richard Wistar. It may be that from then on he imported a higher

grade of foreign artisans to work exclusively for him in producing a greater variety of wares; or, again, it may have been that, in spite of the quality of American-made glass, Americans would not pay the price for the imported article as the Governor had so confidently expected. In any case, the factory thrived.

As for the work, a good share of it was turned out by men — many of them ex-soldiers — who spoke Dutch, French, and Portugese, but very, very little English; men often homesick for their native land, hugely dissatisfied, anxious to start at something for themselves, considered slaves, bound by a period of time to these Wistars. They were constantly deserting.

Richard Wistar was observing. The entire age for that matter was an observing age, and Richard Wistar could give the most minute details regarding men employed by him at the glass-house. He kept in touch with the intimate details of their lives as well as the interests of their families. No doubt, too, realizing that there would be desertions, with consequent loss of labor and money to him, he made especial effort at remembering the idiosyncrasies of his men. The following advertisements are of interest in this connection:

Twelve Dollars Reward. Run away on the Second of this Instant from the Glass House in Salem County West New Jersey, a Dutchman named Philip Jacobs, about Five Feet Six or Seven Inches High, light Grey Eyes, sandy Hair, thick Lips, speaks but little English; had on when he went away a blue Cloth Coat with Metal Buttons, red Plush Jacket striped Ticken Trowsers, good Shoes with large Brass Buckles and a Castor Hat about half worn; took Sundry other Things with him, also a Fiddle upon which he is much addicted to play; both his Legs are sore. November 6—1767.

Ten Dollars Reward. Run away from the Subscriber's Glass House in Salem County, West Jersey, a Dutch Servant Man, named ADRIAN BRUST, about 27 years of Age, 5 feet 7 or 8 inches High of a pale Complexion has short light Hair, two Moles on his left Cheek and on his right temple a Scar, also on one of his Feet near his Ancle which is but lately healed, and the Shoe mended where the Cut was. Had on when he went away an old Felt Hat, a lightish coloured Upper Jacket with Brass Buttons, this Country make, about half worn with a Patch on one of the hind Flaps where there was a Hole burnt; an under one with flat Metal Buttons, both of Linsey. Leather Breeches, Grey Yarn Stockings, good shoes with Brass Buckles, A good Shirt, and generally wears the Bosom Part behind.

A third advertisement refers to another "Dutchman" and describes certain blue-flowered buttons of metal, brass buttons, a Dutch pillowcase and a silk handkerchief, as well as a piece of linen for shirts, carried away by the deserter, who might further be identified by a scar located on the sole of his foot.

Two things in these advertisements are of particular interest: first, the gay buttons which Wistar was wont to describe as adorning the garments of his runaways; secondly, the men deserting were scarred. It may be that these men (ex-soldiers) bore the marks of battle; it may also be that they acquired their wounds through carelessness in their glass-house work.

While there is no record to prove it, Richard Wistar or

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his manager may well have been the person responsible for the suppression of the fairs customarily held at Salem within a few miles of the glass-house. These events were considered most "inconvenient and unnecessary". Horse racing was held, and one may easily imagine how vigorously the men discussed John Budd's famous horse there at Salem. Swan was "a black horse, fifteen hands one inch high, one white foot, a snip on his nose and a small star on his forehead. Learnt to pace and goes fast as any horse in the continent—trots and gallops very light and runs fast. He is as handsome as any horse in America".

Fairs were unnecessary and inconvenient, but quite to be approved were the building of roads, erection of bridges, causeways, and so on. Benjamin Thompson was appointed to collect subscriptions in their behalf at the glass-house.

By 1771 visitors from remote sections were coming to the famed place at Allowaystown. William Shute and Jacob Paullin started a stage route between Piles Grove (adjacent to the glass-house) and Philadelphia. "Prices for passengers or lumber per 100 weight carried the whole distance into Piles Grove for three shilling nine pence and those gentlemen or ladies favoring them with their custom could depend on good usage and utmost care." These two above "humble servants" promised to carry them to the glass-house.

Then suddenly the business established after years of labor faced its most critical period, the Revolutionary War.

Wistars — Caspars, Richards, Daniels, Bartholemews, Williams, and Johns, all related to the Palatine Caspar — are mentioned frequently in the records of the Revolution. At first, on account of business or their Quaker religion, many were excused, only to take their places later in the different battalions of the Philadelphia militia. A letter from Colonel Samuel L. Miles, of New York, in November, 1776, to William Wister, Merchant in Philadelphia, mentions a Captain Wister as being there in New York.

Where hitherto he had steadily acquired land, by 1778–79 Richard Wistar was placing for rent and for sale various sections throughout West Jersey—lands rich in orchards of cherries, pears, apples, and plums; fertile meadows and vast beds of asparagus.* He was not even now a poor man, but he was past middle life and too worn by war to cope with the necessary readjustments. Before him was a dreary outlook for the glass industry. In 1780 Richard Wistar put the glass manufactory up for disposal.

The GLASS MANUFACTORY in Salem County West Jersey is for sale with 1500 Acres of Land adjoining. It contains two Furnaces with all the necessary Ovens for cooling the Glass, drying Wood etc. Contiguous to the Manufactory are two flatting Ovens in Separate Houses, a Storehouse, a Pot-house, a House fitted with Tables for the cutting of Glass, a Stamping Mill, a rolling Mill for the preparing of Clay for the making of Pots; and at a suitable distance are ten Dwelling houses for the Workmen; as likewise a large Mansion House containing Six rooms on a Floor, with Bake-house and Washhouse; Also a convenient Store-house where a well assorted retail Shop has been kept above 30 years, is as good a stand for the sale of goods as any in the County, being situated one mile

and a half from a navigable creek where shallops load for Philadelphia, eight miles from the county seat of Salem and half a mile from a good mill. There are about 250 Acres of cleared Land within fence 100 whereof is mowable meadow, which produces hay and pasturage sufficient for the large stock of Cattle and Horses employed by the Manufactory.

There is Stabling sufficient for 60 head of Cattle with a large Barn, Granery and Waggon House. The unimproved Land is well wooded and 200 Acres more of Meadow may be made. The situation and convenience for the procuring of Materials is equal if not superior to any place in Jersey.

For terms of Sale apply to the Subscriber in Philadelphia.— RICHARD WISTAR.*

Before he could sell the factory representing his lifework, Richard Wistar had passed away.

In the Chesterfield Friends' Marriage Records, on the seventeenth day of the tenth month, 1781, appears the marriage of John Wistar of Upper Alloways Creek, Salem County, son of Richard and Sarah deceased, to Charlotte Newbold of Mansfield, daughter of Clayton and Mary Wistar. Family witnesses of the ceremony included Mary B., Richard, Caspar, Jr., Thomas, Elizabeth, and Sarah. John continued with the factory for a time — then all record of it gradually ceases.

On January 15, 1799, one John Wister, Jr., merchant, married the "amiable" Jane Richards, both residents of Philadelphia, and one Robert Wharton, Esq., performed the ceremony.

There is one point not quite clear to Wistar admirers, and that is the relationship between Richard and the famous Dr. Caspar Wistar. The impression has been quite general, and was considered correct by the Editor of the New Jersey Archives, that Dr. Caspar was also a son of the founder of the glass industry who died in 1752; but this cannot be if we are to believe the following notice copied from Niles' Weekly Register of Baltimore for January 31, 1818:

Died at Philadelphia on the 21st. inst., Dr. Caspar Wistar age 56, a first rate physician and professor of Anatomy in the University of Pennsylvania. He has long been famous in the Medical world and was exceedingly well versed in the Sciences generally. His decease is a public calamity!†

Dr. Caspar was an author, and was at one time president of the Philadelphia Philosophical Society. A letter in regard to the appointment of an inspector of pearl ashes, dated March 31, 1790, is jointly signed by Drs. Hutcheson and Wistar, and the latter appears as "Caspar Wistar, junr."‡

A hundred years and more have passed. Where once stood the first successful flint glass manufactory of this country only a commanding buttonwood tree remains as sentinel. The objects from the Wistar glass-house are still being diligently sought for to be admired, cherished, and preserved. Their testimony is mute but none the less effective in regard to that tireless, sagacious, and most successful gentleman, Richard Wistar of Wistarberg.

^{*}Hunter in his Stiegel Glass (Boston and New York, 1914, p. 158) observes that at the time of his writing some hundreds of acres of the old Wistarberg lands were still held by the family.— The Editor.

^{*}Pennsylvania Journal, October 11, 1780.

the may easily have been the grandson of the original Caspar. That there was a son Caspar, brother to Richard, appears in the will of the founder of the family.

[†]Philadelphia Magazine and Review of Information And Amusement, January,

Some Early Signal Flags

MONG the manuscripts preserved in the archives of the Rhode Island Historical Society is one* entitled "For Ship Abigail. Signals to be shown by the Princesa for said s. Abigail". Twelve signal flags are pictured in their proper colors (Fig. 1) and are followed by

a series of examples explaining their use. Some emergency night signals are also explained, but the code as a whole is missing.

The manuscript reads as follows:

to make redy to heave up & make sail Flag No 2 Sprang a leak

Flag N° 1 & N° 6 Wants your Longitude at Noon Flag No 1 & No o The Ship you see is an Enemy Flag No 4 & No 1 The Danger you see bears S.W. Flag N° 7 & N° 1 Shorten sail Flag N° 1 & N° 2 By night

Danger near One Gun signify with No 10 Wants immediate assistance One Gun & three lanthons

To keep near each other One Gun, two or more rockets Strange sail in Sight

Two Lanthorns Land in Sight two or three rockets & four Lanthorns Wear or Tack Ship more rockets & one Lanthorn

This interesting document is, unfortunately, undated, but probably relates to the operation of certain privateers that served in the American Revolution, although the two vessels, the Abigail and the

Princesa, have not as yet been identified. The I form of the script numeral I and the spelling of lanthorn would seem to indicate a period earlier than the War of 1812; while the well-developed signal code would point to a rather late period, probably not earlier than the Revolution, and certainly not earlier than the old French and Indian War (1755-1762). The spelling of Unibersal and Inteligencia suggests the possibility that the manuscript may have been written by a Spaniard.

As early as 1703 the French navy had perfected a tenflag signal code, and had printed a code book, the only known copy of which is now in the archives of the Bibliothèque de la Marine at Toulon, France. The designs of the flags used for this code are not illustrated in the original book, but are shown in a later code book, printed in 1773 (Fig. 2).

Throughout the early eighteenth century the position of

the flag, as well as its design, was of importance in signal codes. In 1711 Admiral Sir Hovenden Walker, in the disastrous attempt against Quebec, used seven flags; viz, four pendants,* red, white, blue, and yellow; the ensign, a "yellow and white flag"; and a weft.

The positions of display, which gave different meanings to the flags, were the (three) topmast heads, the (six) ends of the topsail yardarms, and the crossjack yardarm.

An illustrated code book of English naval signals was compiled by Ionathan Greenwood and issued soon after this, perhaps about 1715. Over one hundred different flag signals are illustrated in this volume, each illustration showing a full-rigged ship, with signal flags in colors flying from the proper position. The striped "yellow and

white flag" mentioned by Sir Hovenden Walker is shown, and also the method of flying a signal flag horizontally from the yardarm (Fig. 3). The code used in 1740 by the fleet under Admiral Anson contained over twenty flags, and several positions of display not noted in Walker's orders were used in Anson's code.

In the Louisburg expedition of 1745, and during the remaining three years of that war, the position of the flag as well as its design carried part of the message in signaling. In the expedition of 1746, the transports and guard sloops flew flags, called vanes, of special design, showing from what district they hailed. The English transports carried a red vane, the Massachusetts transports a white

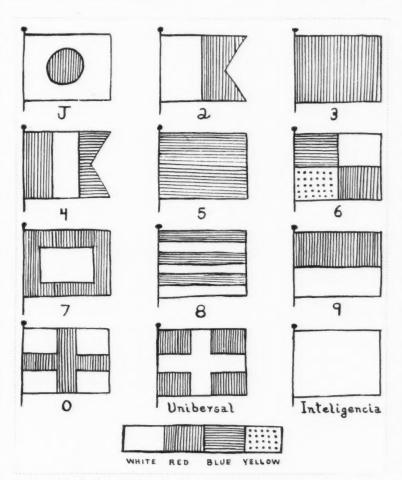


Fig. 1 — EARLY SIGNAL FLAGS

From a manuscript code for use between the ships Abigail and Princesa. The date of this code is not known, but it may be of the Revolutionary period and devised for use of privateers.
From the Archives of the Rhode Island Historical Society.

*R. I. H. S. M. XIV: 319.

* Pendant is an early spelling for pennant, a narrow flag.

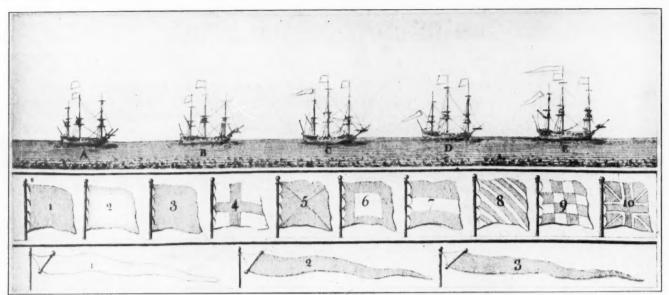


Fig. 2 — French Signal Flags of 1773

A key to the early signal flags of the French navy and their position and display. From the official signal book of the French navy that was printed in 1773.

The code itself was developed as early as 1703.

Island, and New Hampshire a blue vane with a white ball. display. This shows the code to be of a later period than were

These vanes were to be flown at the main topgallant masthead. It will be noted that in the manuscript preserved at the Rhode Island

vane with a blue ball, and those from Connecticut, Rhode Historical Society no mention is made of the position of

the codes which emphasized position, and marks a decided step toward the system that developed into the modern International Code. is si

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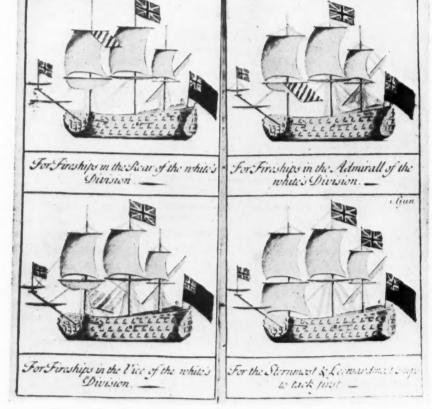


Fig. 3 — English Flag Signals of 1740

Two pages from the copy of Jonathan Greenwood's book of signals, which was owned by Lieutenant Pevey and used by him in 1740 during the cruise on which Admiral Anson circumnavigated the world. The striped "yellow and white flag" mentioned by Sir Hovenden Walker is shown, and also, the method of flying a signal flag horizontally from the yardarm.

From the Library of Paul C. Nicholson.



American Percussion Pepperboxes

By CHARLES WINTHROP SAWYER

OLLECTORS of American-made pepperboxes have found them confusing because of the many specimens that are alike except for the name marked on them, and also because of inability to distinguish between a pepperbox and a multishot pistol. In the former case doubt may, in the majority of instances, be settled by inspecting the mechanism and by comparing the screws. In the latter case the definition of pepperbox decides the situation: a pepperbox is a hand firearm having three or more barrels all to be fired by the same striker.

Percussion pepperboxes and revolvers were contemporaries almost from the beginning. Of the two the revolver was adapted to all hand gun purposes, while the functions of the pepperbox were closely limited. Hence, the question is often asked, "Why the pepperbox?" In the case of the single-action pepperbox one well may wonder, even though few of the type were made. But the double-action pepperbox was another breed of cats from the revolver, and a special breed at that. A double-action pepperbox was strictly a weapon of self-defense at close quarters; and, as it could be fired far more rapidly than any type of single-action firearm, it possessed qualities that were all its own—desirable ones.

Nearly all percussion pepperboxes had revolving barrels; but such pepperboxes were not revolvers. All of the shots from the cylinder of a revolver pass into a single barrel which, theoretically at least, gives all those shots the same direction. A revolver, therefore, is presumably a weapon of precision. A pepperbox, on the contrary, has no one directing barrel for all of its shots, but it is in itself a cluster of barrels; and the statement that a cluster of barrels cannot shoot in the same direction and to one identical spot is too obvious to need elaboration.

The revolver, then, appealed to that class of shooters which was willing to sacrifice speed of fire to accuracy of direction: to men who liked to use a hand firearm for target practice and for game getting, and who were, when self-defense became necessary, willing to match their *skill* as marksmen against another man's mere *speed*.

The pepperbox, conversely, appealed by its speed of fire to the man unskilled in shooting; and such men formed the majority of urban-raised civilians in the period when percussion pepperboxes were made and sold in greatest numbers.

The circumstances of the period were right for a profitable business in pepperboxes. The first American to produce a really competent example was Ethan Allen; that was in 1837, and the prosperity which later came to the inventor through the great sale of his pepperboxes was directly due to the ingenious, simple, and sure-working double-action mechanism which, in 1837, Allen patented. That patent conferred upon Allen the same degree of monopoly in pepperbox merchandising that Colt's revolver patent gave Colt in the revolver domain. For fourteen years — that being the duration of a patent — from 1837 to 1851, Allen produced the majority of American-made pepperboxes.

Allen was born in Bellingham, Massachusetts, in 1810. Bellingham was a small town, or perhaps a village then, one of a group of other small settlements — Bellingham, Grafton, Northboro, Sturbridge, Shrewsbury, Worcester, and others — all of which maintained firearm-makers. Allen, from boyhood, was familiar with the manufacturing end of the firearm business.

In Bellingham his neighbors and friends were the Darling brothers, Barton and Benjamin M. They, also, as youths, worked at firearm-making. Both Allen and the Darlings set up for themselves soon after becoming of age. Allen began by making gun canes and single-shot pistols which he sold, mainly, to sporting goods dealers in New York City. The Darling brothers also made single-shot pistols and soon patented a pepperbox. Their patent, dated April 13, 1836, was the first one granted in America for a pepperbox. In it they claimed three things: (1) a cylinder containing six barrels all bored in one piece of solid steel; (2) a frame and handle of metal in one piece; (3) revolving by the act of cocking.

In pepperbox design the Darling brothers had missed the point, omitted even a mention of the one essential; and, worse yet, they could not make good a single one of their three claims. Of the three, revolving by the act of cocking would have been promising; but Colt had just obtained patent right to that device and the Darlings had to relinquish it immediately. Hence, their first production, in very small output, a six-shot revolving Darling pepperbox, is to many collectors nowadays more desirable than much fine gold.

The Darling brothers moved to Woonsocket, Rhode Island, and thence issued their pepperboxes in three, four, five, and six barrels instead of only in six, bored in brass instead of in steel, with handles of wood instead of metal, and with barrels that were to be turned by hand instead of by the act of cocking. These were hand firearms not necessary to the public, and their sale was small.

While the Darlings were experiencing the futility of their experiment as inventors and manufacturers, Allen was simplifying and improving the design previously mentioned for cocking and firing a single-shot pistol merely by moving the trigger—a double-action mechanism. In 1837 he patented it, one year after the Darling patent. At the same time he awoke to the realization that a pepperbox would be a merchantable commodity if it were a rapid-fire weapon, and that he held the key to its successful production. He therefore made a proposal to his brother-in-law, Charles T. Thurber, who possessed a little capital; and together they started in business, in Grafton, as the firm of Allen & Thurber, making pistols and pepperboxes, with the latter a specialty. Collectors, nowadays, consider those Grafton-made pepperboxes desirable. They also realize that fine specimens are hard to find.

Allen & Thurber remained in Grafton five years — from 1837 to 1842. Allen made monthly trips to New York City, where he was able to market his product both at wholesale and at retail. His largest customer in the city was A. W. Spies, a dealer in arms and hardware; and the pistols and

pepperboxes furnished to Spies were stamped with the mark A.W. Spies, N.Y. instead of with the mark Allen & Thurber.

The ultimate buyers — those individuals nowadays termed consumers — of pepperboxes were, principally, travelers and emigrants. Travel at that time was mostly by saddle horse, stagecoach, and canal boat. There were few railroads and those few were short and far apart. Travelers were in considerable danger from highway robbery and from violence at the taverns. Besides individual journeying on business, there was already a considerable movement of emigrants from the East to the West beyond the Mississippi; and emigrants were even readier than ordinary travelers to buy pepperboxes.

The prospects of the new firm of Allen & Thurber, therefore, were fairly good. But in Grafton the possibility of building a large firearm business was almost negatived by the difficulty of securing skilled workmen. A single glance at the labor conditions then existing in New England—notably in Massachusetts—shows the reason. The period was one of multitudinous individual manufacturing enterprises in rural districts. Farmers could derive from their farms little more than a bare subsistence. Those who aspired to more were obliged, therefore, to seek it in a side line of industry. Accordingly, they worked their farms in summer, while during the winters they made, in some districts, boots and shoes, each in his own little shop on his own farm. In the Grafton district such little shops made

firearms — rifles and pistols.

In the Grafton district each mechanic was, to all intents and purposes, his own employer. Allen was unable to get workmen, although he knew everybody far and near. In the spring of 1837 he advertised in the Worcester Clarion for gunsmiths and machinists. Apparently he had no replies, for the advertisement continued to appear for some time. No better proof could be offered of the difficulty of finding "hands".

Allen & Thurber were handicapped also by the distance between Grafton, where they made their firearms, and New York City, where they sold them. There was no railroad in Massachusetts, in 1837, other than the one between Boston and Worcester. But in 1840 the Boston and Worcester railroad was extended to Norwich, Connecticut, whence the journey to New York City by stage was comparatively short. Allen & Thurber moved, in 1842, to Norwich. There they found workmen in sufficient numbers, shipped arms in greater quantity at less expense of time and money than before, and prospered. They remained five years, and then, in 1847, moved to Worcester.

Transportation problems were again responsible for the change of location. Norwich still was at the end of the railroad. Worcester, however, had become a railroad junction, for in 1842 rail communication had been completed between the latter city and Albany, New York. Worcester, therefore, had become a center of rail communication with Boston and the seaboard on the east, with Connecticut and Rhode Island on the south, and with New York State and all the territory beyond on the west.

In the pepperbox business the year 1847 marked an epoch. Before that time the business had been a moderate one; thenceforth automatically it increased vastly. Previously the Allen and the Darling pepperboxes were the only

ones of American make on the market; thereafter many makes competed to supply the abnormal demand.

The war with Mexico, in 1847, started this. Thousands of soldiers thronged the eastern cities, awaiting the sailing of their transports. They had money to spend and many hundreds bought pepperboxes. Such pistols appealed to them by contrast with the heavy single-shot pistol club which was the military pistol of the period.

Two years later, the war being over, a new impulse raised the pepperbox business to its peak, to its highest—and its last—period of activity: 1849 was the time; the gold discovery in California was the cause. The flow of forty-niners from the East was like a living river pouring westward steadily for years. It bore with it vast quantities of firearms; it left behind a sediment of money.

It was during the first part of this general period of prosperity, about 1847, that various skilled mechanics working in the Allen & Thurber shop invented what they thought were improvements in the shop product and, in some cases, devised distinct creations. It was in the second part — at the beginning of it, about 1849 — when they thought a fortune was within grasp, that they filed their patents.

There was George Leonard, Jr., of Shrewsbury, for instance. He conceived the idea of cocking by a ringed lever and firing by a trigger lying around the front edge of the ring. This, in his opinion, was an improvement because it made optional either single action or double action by the use of one finger or two fingers at once. Then he had an even better inspiration: he would have the barrels stationary and the hammers rotary. So he left Allen & Thurber and went to work for Moses Babcock in Charlestown on a part-time agreement, and used his own time to make a few pepperboxes like that in 7 of Figure 3. His first patent was issued in September of 1849.

J. Post, another employee of Allen & Thurber, developed his ideas along less divergent lines and patented them also in 1849.

Jacob Pecare and Josiah Smith, fellow workmen and friends, developed a type of folding trigger which flew into the position of "ready" when pressure was applied to its rear end. This they patented in concert, but neglected to patent the unique mechanism they had devised and the peculiar hammer that went with it. While they were playing the game, they went the limit by supplying ten barrels to their thought-baby — six, hitherto, had been the greatest number in America. Their application for patent, too, was in 1849; and, soon after, they went into business together as manufacturers.

Alexander Stocking, meanwhile, was content to improve (?) the Allen pepperbox by changing it to single action, supplying, for cocking purposes, a lever reaching rearward from the hammer, in a position convenient to the user's thumb. In spite of Stocking's mistaken notion that single action in a pepperbox was desirable, the abnormal demand opened a market for his output. His shop was in Worcester, and there for several years he fitted certain parts of his own make into pepperboxes which he bought of his former employers. Toward the end of his brief career, he made the whole of his product.

Besides the legitimate patentees of pepperboxes, a host of other men, after Allen's patent had expired in 1851,

made and sold pepperboxes like the Allen; and their products — such as at present are known — are shown by the eighteen *Satellites*. The only period of profitable business for any of these interlopers came during the five years of the gold rush. After that most of the makers turned to other business.

Meanwhile in the firm of Allen & Thurber was Allen's other brother-in-law, Thomas P. Wheelock. Following Thurber's retirement in 1855, two changes in the firm name resulted. By virtue of these name changes and changes also in location, pepperbox collectors can in some instances set a closely approximate date for the making of

an Allen pepperbox. They may know, therefore, whether the piece might or might not have served a traveler in the days before railroads, have armed a soldier of the Mexican War or have protected a forty-niner in the perilous times of the gold rush.

In résumé, the various name changes and changes in location of the Allen concern are as follows:

Dates of Firm Names		Dates of Location	
Ethan Allen		Grafton, Massachusetts	1837-1842
Allen & Thurber	1837-1855	Norwich, Connecticut	1842-1847
Allen, Thurber & Co.	1855-1856	Worcester, Massachusetts	1847-to end
Allen & Wheelock	1856-1865		

The issue of Allen pepperboxes ended in 1865.

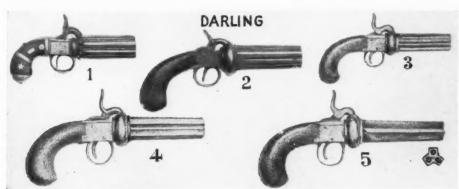


Fig. 1 — PEPPERBOXES BY DARLING

DESCRIPTION OF TYPES SHOWN IN FIGURE 1

- 7. Typical first specimens, made 1836 to 1837. Six shots; cocking revolves the barrels. Handle ornamentation the same as that shown on the patent drawing. Total number made, less than one hundred: the first twenty-five in Shrewsbury, Massachusetts, the remainder in Woonsocket, Rhode Island; some of iron, some of brass. After the making of this type was abandoned—date unknown—the stock on hand of parts was sold to Goddard, and by him assembled, single action.
- The Darling brothers then issued the cheaper types described as follows:
- Six shots; barrels to be turned by hand; brass barrels, frame and trigger guard; wood handles. Large pistol, caliber .38. Made at Woonsocket, Rhode Island, 1837–1840. Smaller sizes of these six shooters were made.
- 3. Five shots; data as for 2.
- 4. Four shots; data as for 2.
- 5. Three shots; data as for 2.

DESCRIPTION OF TYPES SHOWN IN FIGURE 2

- 7. Grafton and Norwich. Allen & Thurber. Six shots, mostly caliber .31; some caliber .28. Barrel lengths, by quarter inches, from 2½" to 4½". When furnished without cap shield, the screw holes for it in the frame were omitted.
- 2. To the data of 1 add grooved barrel ribs.
- 7. Norwich and Worcester. Allen & Thurber. Six shots, caliber .36. Barrel lengths, by quarter inches, from 4" to 6". Larger throughout than 1 and 2, frame proportionately longer, and handle with a little more slope.
- 4. Norwich and Worcester. Allen & Thurber. Differs from 3 in the omission of the trigger guard and the substitution of a ringed trigger for the plain trigger; otherwise similar.
- 5. Norwich and Worcester. Allen & Thurber. Six shots, caliber .31; slight hole through hammer. A small size of 4, with the frame so modified as to keep the ring trigger in the same position in relation to the handle. Barrel lengths, by quarter inches, from 3" to 4".
- 6. Norwich and Worcester. Allen & Thurber. Allen, Thurber & Co. Six shots, caliber .31. The last one of the series with the handle nearly at right angles to the barrel. Internal hammer. Cap shield omitted. Barrel lengths, by quarter inches, from 21/2" to 4".
- 7. Worcester. Allen & Thurber. Six shots, caliber .31. Double action and single action in the same pistol. Newly designed frame and handle slope. Barrel lengths, by quarter inches, from 2½" to 4".
- 8. Worcester. Allen & Thurber. Six shots, caliber .31. Thumb-cocking hammer, single action only. Barrel lengths as for 7.
- 9. Worcester. Allen & Thurber. Allen, Thurber & Co. Six shots, caliber .36.
 This specimen is 10" leng and has 6" barrels; other barrelengths were pro-

- vided by quarter inches down to 5". Spur trigger guard; ribbed barrels. See also 20, the same type with ivory handle.
- 10. Data as for 9, except barrels fluted instead of ribbed.
- 11. Worcester, Allen & Thurber, Allen, Thurber & Co. Allen & Wheelock. Three shots, caliber .31. Barrels to be turned by hand. Total length only 6".
- 12. Worcester. Allen & Thurber. Allen, Thurber & Co. Allen & Wheelock. Four shots, caliber .31. Double action; fluted barrels. Barrel lengths, by quarter inches, from 2" to 4".
- 13. Data as for 12, except caliber .36 as well as .31, and modified hammer.
- 14. Worcester. Allen & Wheelock. Four shots, caliber .31. Made without cap shield.
- 15. Worcester. Allen & Wheelock. Five shots, caliber .31, some .36. Made without cap shield.
- 16. Data as for 15 except ribbed barrels.
- 17. Data as for 15 except barrels fluted deeper.
- 18. The breech of an Allen designed not to have a cap shield.
- 19. The rabbeted breech as designed for a cap shield. If cap shield was removed, the holes for the screws which held it are in the edge of the standing breech; if cap shield by request was omitted, the screw holes also were omitted.
- 20. Allen pepperboxes were supplied usually de luxe encased as shown. The case, when of stock pattern, was of mahogany; the lining of velvet, usually purple, occasionally red or even green. The accessories consisted of powder flask, bullet mold, cleaning rod, and screw driver. In the screw-driver



Fig. 2 — PEPPERBOXES BY ALLEN

compartment there was room for a box of percussion caps. Pepperboxes by other makers were similarly encased.

The seventeen distinct specimens pictured represent stock patterns. In addition there were many variants representing combinations furnished to

order. For instance, a customer could have the frame of 4 fitted with the trigger and guard of 3, the sight-hole-hammer of 5 and the fluted barrel of 10, or the short thick barrel of 15. Other combinations in abundance are found.

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DESCRIPTION OF TYPES SHOWN IN FIGURE 3

In the upper box are pictured specimens made by Allen for retailing by other firms, as well as types turned out by rival concerns:

- 1. Marked A. W. Spies, N. Y. Made by Allen and stamped as if made by Spies. The collector may find every one of the seventeen stock pattern Allens bearing the Spies mark.
- 2. Marked J. G. Bolen, N. Y. Made by Allen. So far only the Grafton and Norwich types of Allen pepperboxes have been found with the Bolen mark.
- 3. Marked Young & Smith. Made by Allen. The specimen shown is of the Allen 2 pattern and originally had a cap shield. No Young & Smith pepperbox of Allen's later types has been found.
- 4. Marked I. Eaton. Apparently a copy of an Allen. While in general feature resembling an Allen 17, the handle is somewhat more slender and the mainspring tension screw is located lower.
- Marked Manhattan Arms Co.; others Manhattan Mfg. Co. Almost an exact copy of Allen 11.
- 6. Marked as 5. For description see Allen 16.
- 7. Marked as 5. For description see Allen 17.
- 8. Marked Union Arms Co.
- 9. Marked Canfield & Bro., Balto.

- Marked Washington Arms Co. While externally a copy of an Allen, it has a different mechanism.
- 11. Marked W. W. Marston, pat. 1849, N. Y. Others Sprague & Marston. Six shots, caliber .25. Plain cylinder. Smooth bore.
- 12. Marked as 77 and similar, except that with this thumb-piece hammer either single or double action is optional.
- 13. Marked W. W. Marston & Knox, New York, 1854. Six shots, caliber .31.
- 14. Marked as 13. Handle slope changed.
- 15. Marked as 13. Less handle slope than 14.
- 16. Marked Stocking & Co., Worcester. Six shots, caliber .31. Single action.
- Marked as 16. Trigger guard smaller and with spur. Hammer thumbpiece higher. Cap shield removed. Single action.
- 18. Marked as 16. Handle slope changed. Single or double action optional. All types of Stockings were issued with various barrel lengths.

The types differing from those made by Allen are:

t. Pecare & Smith, N. Y. Ten shots, caliber .31. Double action. The cylinder is covered by and turns within a shield which, really, is no more than a cap shield extending to the muzzle. Some had merely a cap shield.

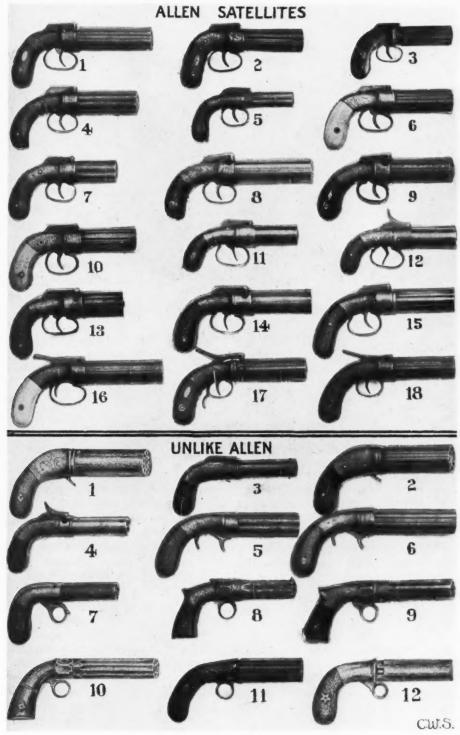


Fig. 3 — Pepperboxes by Allen Satellites and Rivals

- 2. Illustrating 1 with bare barrels.
- 3. Pecare & Smith. Four shots, double action. Showing trigger folded.
- 4. Pecare & Smith. Four shots. Single action.
- Bacon Arms Co., Norwich, Conn. Six shots, caliber .31. Single action. Under hammer. Fluted barrels.
- 6. Data as for 5 except ribbed barrels.
- 7. G. Leonard, Jr., Charlestown, Mass. Stationary barrels. Four shots.
- 8. Marked Robbins & Lawrence, Windsor, Vt. 7 developed. Five shots. Small 12. Blunt & Syms, New York City. Six shots, caliber .31. Plain cylinder.
- size pistol, caliber .31, some .28. Barrel unscrews for breech loading; tips down for capping. Fluted barrels.
- 9. Data as for δ , except large size, all caliber .31, ribbed barrels.
- 10. G. Leonard, Jr., Pat. 1849, 1856, Shrewsbury, Mass. The last of the Leonard types. Not more than one hundred were made and sold and of those but three have, to date, been found. Stationary barrels screwed into frame may be unscrewed for capping and totally removed. Not breech loading. Seven shots, one in the center and six surrounding.
- 11. Post's Self Acting Pistol, Patent 1849. Six shots, caliber .31.

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Fig. 1 — Alluring Mechanisms

No child could long hesitate between the enticements of taffy and the joy of seeing Sambo swallow the penny instead. Sambo would get the penny, or a mule would kick it into safe-keeping.

Toy Banks

By WILLARD EMERSON KEYES

Illustrations from the collection of David Moskowitz

O whom is the world indebted for the child's savings bank? Could it have been Benjamin Franklin, that man of many inventions, whose maxims designed for the encouragement of thrift are among our most familiar quotations? Or was it some later and humbler genius — an ironfounder, perhaps, seeking profits from a by-product during a dull season? May it not be that the toy was naturally suggested by the founding, in 1816, of the first chartered banks for savings, or by the strife over the United States Bank in Andrew Jackson's time? It is impossible to say; for, by their very nature, these little receptacles for vagrom pennies were not precisely toys, nor were they a child's necessaries like pattens and coppertoed boots.

There is no literature of the depositories for children's savings. Patient search fails to bring to light the story of their origin. Such meager information as we possess indicates that they made their appearance not much, if any, earlier than the middle of the last century. At any rate, none of the banks pictured here bears positive evidence of having existed previous to the Civil War. The oldest obtainable catalogue of toy manufacturers that lists children's banks bears no date, but, from certain obscure allusions in it to the Peace Jubilee in Boston, we may infer that it was published about 1870.*

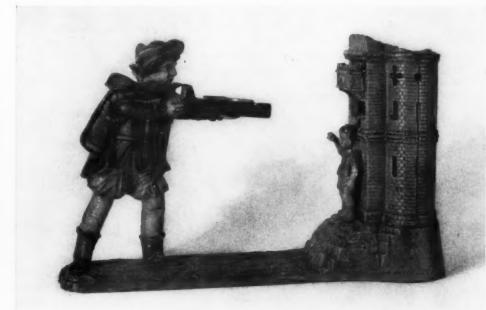
*In this catalogue is an illustration of the Chronometer Bank — A Novelty in Toy Banks — and this description: "The coin, put in at the top is deposited in the vault below, and a mechanical device indicates the number deposited. The upper index contains the numbers from 1 to 10; the lower from 10 to 100. This is supposed to be the work of Father Time, represented in the Medallion as

It is certain, however, that toy banks, at any rate of a simple design, were plenty, long before the Peace Jubilee. There are persons now living who recall, in all their vivid brightness, scattered golden days in that tragic time of the conflict between the States, when the war-drums still were throbbing; and, distinct in the picture, standing out clearly in the recollection of the cluttering furniture of the old sitting room, is a little cast-iron bank. Perhaps this object reposed on the mantel — the carved, white marble mantel of mid-Victorian years — the mantel which never knew the glow of a cheerful blaze upon the hearth beneath. Perhaps it rested on the whatnot in the corner, facing those delirious forms in sable haircloth and tortured black walnut which seemed to the eyes of their generation to establish a standard of beauty in household furniture that should endure to be the envy and despair of all posterity to come; but it was there - childhood's penny bank.

During the long months of the child's year, the toy bank accumulated its hoard of pennies — gifts and rewards and payments. At Christmas time it disgorged its treasure, but only by a tedious process of shaking and tilting and twisting, until the coins slipped, one by one, out of prison to pursue again their adventurous course through a wilderness of pockets.

Such toy banks of the commoner sort were patterned on the large square mansions which had been built out of fortunes made by privateering in the War of 1812. Each

endeavoring to turn a cent into a dollar, suggesting that the accumulation of wealth is the result of the proper employment of Time and Money."



edifice was surmounted by a cupola, and above the blind door, over which ran the inscription Bank or Savings Bank, appeared the slit through which the coins found sanctuary. In the Sunday School libraries of that period, side by side with Harry Castlemon's enthralling romances of Frank on a Gunboat and Frank on the Prairie, were ranged stories of hardened fathers who crept at midnight into the chamber of an innocent little son or daughter, emptied the cherished toy bank which stood upon the shelf and carried off the contents to propitiate the Demon Rum. The special tragedy of such occurrences lay in the fact that the child had invariably fallen asleep while formulating the high resolve of taking the money from the bank, next morning, to buy physic for a mother on the brink of dissolution from consumption, or halitosis, or other fatal malady.

Among the toy banks in the collection here partly illustrated are some of an ingenious mechanism, which might be expected to supply a clue to the time in which they flourished.* But mechanical toys have been found in the tombs of the Pharaohs and the Caesars. Archimedes amused himself by constructing them. They were operated by springs, triggers, tumblers, and various balancing

*The William Tell, Tammany, Pat and His Pig, and other early patent marks of the 1870's and 1880's.

Fig. 3 — Two Mechanical Banks

In the first, Judy holds a tray on which the coin is placed. At the pressing of a lever, Judy swings to the right, slipping the coin into an aperture at the rim of the bank, while Punch delivers a blow on his wife's head with his club. Patented 1884. The Tammany Bank at the right drops a coin placed on the right hand into a slit concealed by the left arm. Patented 1873.

Fig. 2 - WILLIAM TELL BANK

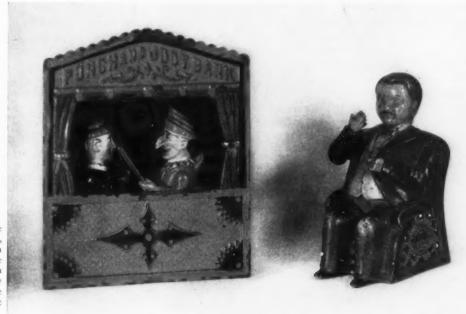
This is an accurate bit of cast iron mechanism. A coin placed on William Tell's crossbow seldom fails, when the spring is released, to shoot over the boy's head and into the castle.

devices, not differing greatly from those made use of in some of the banks in this collection in Philadelphia. There may be small doubt that a sinister purpose lurked back of this scheme of fashioning miniature banks in the shape of toys. A youngster could be lured into a habit of thrift utterly foreign to his nature by his unappeasable curiosity to see the thing work. It was worth a penny or a nickel - worth foregoing what the coin would buy to watch William Tell shoot the cash over the head of his little, trusting son into the dark tower behind, or to see Pat's pig flirt it

with his hoof into the grinning open mouth of his master.

The Statue of Liberty Bank, the U. S. Grant Bank, the Flatiron Building Bank, tell their own story of date. The others may be of almost any period. A connoisseur in the manufacture of iron small wares might be able to judge from their style, or from some occult marks legible to him alone, when these specimens passed through the foundry. But though we have connoisseurs in old furniture and old fabrics, old coins, old jewelry, and old tableware, no man has yet made a name for himself as an authority on toy banks and their beginnings.

Still, though we lack positive evidence in the matter, some of a negative character not lightly to be thrown out of court is to be found in Jacob Abbott's neglect to mention the toy bank in either the Rollo Books or the Fran-



conia Stories. These tales for the edification of early Victorian childhood are a mine to the antiquary who wishes to inform himself as to the domestic manners of Americans in the days before the railroad. They describe in minute detail the contents of rooms — household utensils, furniture,

playthings, tools. It seems a pretty safe conclusion, that if the toy bank had existed in Jacob Abbott's time, he would have arranged that Rollo possess one, if only to suggest a lecture on thrift delivered by the impeccable Jonas.

We should behold Rollo, succumbing to a moment of terrible temptation and buying a penny whistle — a trifle dear to a boy's heart, but of no use

in acquiring merit or obtaining salvation — a bauble, soon to be tired of and thrown away — a clear example of money squandered. We should learn that Rollo might have spared himself much agony of mind if he had put the money into his little toy bank, as Jonas had counseled while the small boy was still deliberating, torn between duty and the lyric lure of the whistle.

Nor is it clear that Rollo ran across any savings banks during his memorable visit to his Uncle George in Cambridge — a scene from Rollo's history that Jacob Abbott strangely overlooked — a scene depicted by another and, alas, a distinctly frivolous hand. From this the reader gains the impression that Rollo's Uncle George was a wastrel, not interested in any savings bank, toy or otherwise.

Jacob Abbott would have described the adventure in loftier style. He would have shown Rollo upon his return home from Cambridge forgetting even to kiss his mother in his eagerness to deposit in the toy bank on the whatnot the remnant saved from his allowance of expense money, thereby bringing a watery gleam of approval to the bleak countenance of his father, Mr. Holliday. But that is mere surmise; we find no mention of the toy bank in the tales of Jacob Abbott, though we are told of trundle-beds, wheelbarrows, crickets, knives, this, that, and the other. The inference is reasonable, is it not, that there was no such

thing as a toy bank at the time Jacob Abbott was writing
— in the thirties and forties, not far from a century ago?

The collection of toy banks here in part illustrated is remarkable for its variety; remarkable also in showing how large a place these objects have filled in that world of

unconsidered trifles upon which so much of the world's labor has been expended, even from the day when the patriarch Noah made the first miniature Ark to amuse his grandchildren Tubal and Magog and Arpachshad and to fix in their minds the great event in which he had been chief actor.

The fact that these toy banks have attracted the attention of a collector is significant.

It implies that a familiar companion of our childhood is passing; has, perhaps, definitely passed from the ken of the present-day juvenile. Not so many years ago an ingenious Yankee doomed the old-fashioned toy bank by his invention of a nickel cylinder affair, in which a coin once slipped was securely locked until nine more followed it, when the lot were automatically released. And now a paternal government, through the medium of the public school, has taken over the functions of small banks of all kinds. The children take their pennies, nickels, and dimes to the school-teacher. The money is collected and the lump is deposited in a grownups' institution where it earns interest. The capital and increment are returned to the pupils at the beginning of vacation or a little before Christmas.

Thus another of the old familiar things, cherished in memory, goes the way to oblivion. The toy bank, which once occupied an honored place in the sitting room now gathers dust in a dark corner of the attic until by incredible fortune it is sought out by a collector, in whose hands it acquires interest, if not dignity, as a survival of a lost art or a departed custom. And, possibly, among the toys thus saved from ash-can and junk-heap there may, here and there, be one fashioned by a cunning workman — a specimen not only unique but marked by some artistic excellence. Far stranger things have happened.



Fig. 4—Architectural Banks
Buildings, imaginary and historical; Independence Hall, the Statue of Liberty, and the Flatiron
Building are all clearly recognizable.



A Lafayette Chair

By T. KENNETH WOOD, M. D.

Lafayette through the United States during the years 1824 and 1825 as honored guest of the nation, we should not only encounter virtually all of the distinguished men and women of the time, but we should examine a great

number of special displays of native art, industry, and agriculture.

Current accounts of the General's reception everywhere read like fairy tales. When the distinguished guest went to Philadelphia, a local paper observed:

The public mind is so highly excited by the arrival of Lafayette, that ten thousand persons have visited his portrait at the Coffee House.

The New York Mirror more fervidly than grammatically exclaimed:

Every paper teems with his praise, every lip seems to delight in uttering his name: If a man asks, "Have you seen him?" you know who he means.*

The grand fête given in honor of Lafayette at Castle Garden on the occasion of his landing in New York was, according to another newspaper account, "a festival which dazzled the eye and bewildered the imagination".

Says the veracious reporter:

The old and the young, the beautiful and brave, came to be introduced to him and to have the honor of shaking his hand. We never saw ladies more magnificently dressed — their head-dresses were principally of flowers, with highly ornamental combs, while some had plumes

of ostrich feathers. White and black lace dresses over satin were mostly worn, with a profusion of steel ornaments and neck chains of gold and of silver, suspended to which were beautiful gold and silver badge medals bearing a likeness of Lafayette, manufactured for the occasion.

*In the case of Lafayette, for once the American Congress did the handsome thing. It voted a cash sum of \$200,000 and a township of land. This land, according to Donaldson's Public Domain, was afterward located in the state of Florida. A township of land in Florida! What visions of wealth that short sentence suggests in this year of 1926, and how vague, remote, and valueless it must have sounded to Lafayette in 1824.

The gentlemen had suspended from the buttonholes of their coats a similar likeness, and, with the ladies, had the same stamped on their gloves. A belt or a sash with a likeness of the General, entwined with a chaplet of roses, also formed a part of the dress of the ladies.

We are, of course, familiar with many pictorial souvenirs

of the famous visit of Lafayette - notably that picture of the naval demonstration which signalized the General's approach to New York as passenger on the ship Cadmus, which was multiplied on snuff boxes, labels, and Staffordshire blue plates. But souvenir portraits, such as those stamped on the gloves of the ladies and gentlemen who attended the New York reception, and upon their badges - what has become of them, I wonder?

These souvenir portraits must have taken on many unusual forms. One form which I have recently seen is, I think, worth some special mention in ANTIQUES; for it is a lead relief portrait used as decoration for a chair back. Its significance is emphasized by its utilization in conjunction with a lead medallion carrying an American eagle in relief.

The chair with its lead reliefs is pictured here. Its present owner is Samuel M. Lucas of Milton, Pennsylvania. Apparently it was one of a set, since a matching armchair is known to exist in the family whence came the specimen under con-

ently it was one of a set, since a matching armchair is known to exist in the family whence came the specimen under consideration. In type it is an entirely normal expression of the late Sheraton fancy style, with something of the heaviness of the Hitchcock interpretations, yet displaying in the main greater subtlety and greater elaboration than the Connecticut chairmaker lavished on his products. However, the wide back rail seems rather typically Southern in its breadth. Found in Northumberland County, Penn-

sylvania, in 1925, the chair is probably to be viewed as a



Fig. 1 — LAFAYETTE CHAIR (c. 1825)

A late type of Sheraton fancy, with broad top rail in the Empire manner. Decorated with paint and gilding and further embellished with two lead reliefs, one a portrait of Lafayette, the other a spread eagle medallion.

Owned by Samuel M. Lucas.

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local product which, at the time of its discovery, had survived for almost precisely a century.

Beyond the certificate of its own outward aspect, it boasts no history — either documentary or traditional. Were it not for the lead decorations, which seem undoubt-

edly to have been a part of the original decorative plan of the piece, one might be inclined to place its date in the neighborhood of 1815 rather than 1825 — save for one other circumstance: the seat, instead of being rushed, is cut from a single poplar plank of one and onehalf inch thickness, with its edgesmodifiedbyapplication of a reeded half-round molding. On the under side of this seat, further, is written in chalk the name Sheller though whether that be the name of owner or maker, it is, at present, impossible to

The chair is painted a light grayish-green streaked with rather random shadowings of darker color. Stripings are all of gilt, and the little balls between the slats are painted green. The top rail carries two rather boldly painted sprays of green leaves interspersed with small white flowers—laurel, perhaps.

The front stretcher likewise bears a special design — three sheaves of golden wheat set in a row. The agri-

cultural symbolism is obvi-

ous: decoration of the

period is full of it. In the present instance, these sheaves seem evidential of the Pennsylvania origin of the chair, for three precisely similar signs of Nature's bounty occupy the lower third of the State Seal.

Fig. 2—The Lafavette Relief

A lead casting, decorated in full color and attached to the top rail

of the chair shown in Figure 1.

At the lower right is reproduced

the head from a print of the so-

called Emmett portrait of Lafayette. The general resemblance between the two depictions is

unmistakable.

And now for a more particular word concerning the two lead appliqués. Both are reproduced here smaller than full size. There can be no doubt, I think, that the head is that of Lafayette. Granting the crudeness of both modeling and casting, there is no mistaking the tall, narrow head with its lofty forehead. The General is represented in the uniform of the light infantry of the American Army, viz.: dark blue coat with standing buttoned collar lined with scarlet, white cravat, ruffled shirt, and the gold epaulets of a major general.* What may have been the original portrait on which the mold for this head casting was based it is perhaps idle to conjecture. Portraits of

*Lafayette was first assigned command of the light infantry at the beginning of his service with the American army.

Lafayette were common. The famous Ary Scheffer full-length painting had been reproduced on handkerchiefs, though perhaps the painting known as the Thomas Addis Emmett portrait, of 1824, may have supplied closer inspiration.* Most Lafayette portraits, be it observed, look

slightly to the left. This lead relief faces to the right—as might be expected if the modeller wrought his mold directly from some drawing, print, or painting.

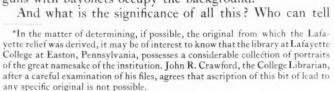
The relief still carries most of the paint with which it was originally adorned. The plentiful hair is colored a dark brick red. For this there is some reason. Lafavette was of a sandy complexion. Quincy, however, in his Features of the Past, in describing Lafayette's visit to Boston, tells us that the General "wore a brown wig, which set low on his forehead, causing the famous Indian chief, Red Jacket, who had seen Lafayette in 1784, to express amazement that time should have left the General so fresh a countenance and so heavy a scalp." The cos-

tume follows the official color regulations of the time.

This lead relief, as has already been remarked, occupies the center of the broad rail of the chair-back. Centered on the slats below it, appears the oval eagle medallion - by no means an unimpressive bit of design. Here an eagle with spread wings grasps a bundle of arrows in one set of talons, a thunder bolt in the other. Below

appears a battle flag draped over a drum, while stacked guns with bayonets occupy the background.





with certainty? Yet it is difficult to accept the hypothesis that these chairs were no more than a casual souvenir turned out by some country chairmaker to please a client's passing whim, or to capture the fancy of a random purchaser. The implication of some official or semi-official intention is strong.

As for relief decorations in lead as an embellishment for furniture, I have never elsewhere





Fig. 3 — THE EAGLE MEDALLION
Attached to the four-part back slat of the chair pictured in Figure 1

seen them employed; but the use of reliefs in stamped brass and cast bronze was common enough on the finer mahogany of Empire France. An ingenious Pennsylvanian, in search of a quickly procurable and inexpensive substitute, would readily enough have hit upon the idea of substituting lead for nobler metals. The only wonder is that the precedent, once set, was not more frequently followed.



London Notes

Ry F C

ONE of the best coups the English Antique Dealers Association has ever brought off was its recent effort for a revision of the Finance Act of 1925, by which a tax was put upon all antiques imported into Great Britain. Had that short-lived law been permitted to remain effectual, it would have had the disastrous result of virtually wrecking the market. As it is—following America's lead in the free importation of anything over a hundred years old—England is now the cheapest market in the world for antiques, not only for English goods but also for those of most other countries.

To visiting Americans, the prices obtaining here for genuine old British furniture and objets d'art seem relatively small, but to us they appear high in comparison with what we give for antiques that come from other countries. Here, to be truly desirable, a thing *must* be English, not even Irish or Scotch, although oddly enough it may with impunity be Welsh.

"Ah, yes," one hears, "a fine old piece of furniture! Lovely lines, wonderful patina, but — it is Dutch or French or Spanish; so only half the price of this, which is a real English piece, although not, of course, in as good condition."

Now there are many American collectors who are proud to claim Holland or France or Italy as the cradle of their ancestors, so their tastes naturally incline them away from things British and towards the sort of furniture that their pioneer grandsires brought with them to the New World. These, when they come to England, have the odd experience of finding delightful and authentic Dutch antiques for less than they would have to pay in Holland, Aubusson tapestries at a lower price than they would pay in France, or a delicate cup and saucer of alt'Wien for half what it would cost in Austria!

You in America, by the way, are much better off than the luckless Colonials, who have to pay a twenty-five per cent tax on everything — old and new. The result, at least in South Africa and Australia, is a reckless importation of Victorian horrors which, in many cases, are the only things they know as the "old-fashioned things at home", described by their settler parents.

The antique sea is a flood that recedes at times, only to advance, still higher upon sands that were once untouched; so there is every reason to suppose that ere long, we, too, will be cramming our feeling for line and proportion in our pocket, and boldly demanding, merely because they have obtained the desired antiquity, those very things which for years we have regarded with pain and profound distaste. Already, the painted and lacquered papier-mâché tables and trays upon which our grandmothers served tea are being resurrected and are having their vogue. But then they are distinctly charming! Gay cockatoos and birds of Paradise disport themselves amid flowery bowers, or a shining castle of mother-of-pearl sits by an impossible jade green sea, and we view them with delight; yet they are early Victorian at best, and many come sneakily into that Slough of Despond we irreverently call "Middy Viccy."

What is there about age whereby, of itself, without any adventitious aids to beauty, it often acquires dignity and charm? I dare say, a hundred years from today, this typewriter with all its vagaries and its fatal infelicity in the matter of spelling (which I'll swear has nothing whatever to do with me) will be thought as quaint and intriguing as the old oak candle-boxes, once themselves strictly utilitarian kitchen affairs, seem to us today. I saw a great Staffordshire blue and white foot-tub sold



Above: Toilet Mirror Below: Reformed Wine Cooler

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Toilet Mirrors

were important adjuncts to the boudoirs of our grandparents; the best work of the cabinetmaker was lavished on them, resulting in a dainty, symmetrical, convenient mirror, with its miniature drawers, be it Sheraton, Hepplewhite, or Queen Anne. We have all three types at prices ranging from \$75 to \$125.

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not long ago at an important auction for a very respectable sum. Having presumably fulfilled its lowly métier for a hundred years, it is now translated into the hierarchy of jardinières.

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A certain collector in London is surreptitiously buying up all the old English delft he can find, and already his cache amounts to several thousand pieces. When the supply is becoming exhausted, he will probably boom the market. Verbum sap.

You will find some difficulty, at first, in distinguishing between English tin glaze made at Bristol in the middle of the eighteenth century and that from across the Channel, where it was made considerably earlier. This original blue and white delft is valuable, of course, but not so rare now as the English ware produced in imitation of it. As in this case, it often happens that the copy becomes in time more desirable, from the collector's point of view, than the original.

Real, and this time, serious efforts are being made to do away by a stringent law with that pernicious practice known as the "Ring" or the "Knockout". Not often have I seen this at work; but when I have, it is not a pleasant sight.

I have been asked what is the best time for buyers to come to London. Except for the very important sales, where sums run into the thousands and tens of thousands, I should say late autumn and late winter. The great sales at Christie's and Sotheby's are in "the season"—May and June—Christie's usually reaching its zenith at the time of the opening of the Spring Academy in the latter part of May. Because of the fact that the best sales - that is, the most spectacular - occur then, it seems to have become a habit with even the small buyers to come to England at that time. But, with competition, of course, comes increase in price. In November, on the other hand, when the sales start, there are so few foreign buyers that genuine bargains are to be had on every side. Again, soon after the January lull, comes another good opportunity. Buyers who get their stock here in February and ship in March, when transportation slackens and rates are consequently low, receive their goods in April and are ready for the summer, when their rivals are just departing to a crowded and expensive market.

It is a matter of comment, on the part of visiting Americans this year, that there seems to be such a vast amount of fine old family silver for sale.

"Do peers prefer pewter?" they cry.

Not at all. Many prefer gold. But the real solution lies in the fact that, in common with the rest of the world, the peers are discovering the wisdom of the smaller house, the less vast estate, and the economy of club or hotel entertaining. This being so and taxes being six shillings in the pound, some of the superfluous silver is brought out and disposed of for quite colossal sums — for anyone who thinks he will find any Georgian silver at melting prices would better rouse himself from his fond dream.

The sizes of old family silver chests, vaults, or rooms, as the case may be, are a revelation to one who has never before seen what most of the landed gentry used to think they required. Chambers Cyclopaedia says, "The general introduction of silver forks into Great Britain can only be dated from the opening of the Continent to English travellers at the termination of the French War (1812)"! But members of the great families always traveled abroad and brought home customs of the Continent. So it was that special silversmiths, their initials usually forming part of the hall mark, made vast numbers of flat silver; for the great houses were lavish entertainers and, by the setting of their table was their "quality" made known, rather than by the richness of their libraries. But, because the amount of silver owned was tremendously in excess of normal needs, we find today whole canteens of silver for sale that look as though they had scarcely been used a dozen times, although the hall mark shows the profile of George III or IV.

Of course there is another and less happy reason for the presence on the market of so much old silver, and the same reason would apply as well to other heirlooms — that is, deathduties. A young friend of mine, having inherited, through the sudden and almost simultaneous deaths of both grandfather and father, the old family estate, has had to pay within the year nearly eighty per cent of the entire property in death-duties, and is now trying to earn enough as a chauffeur to keep his dependent tenantry comfortable; since for hundreds of years these humble folk have been used to looking to the head of the family for help in hard times. He cannot sell the place because of the law of entail, but he has stripped it of paneling, ceilings, and other trim; so that it is now but a sorry shell, which was once one of the proudest manors in England.

It is estimated in art circles that the Michelham treasures, when they are put up for auction in November at the town house of the Dowager Lady Michelham, will bring about \$5,000,000. Lady M. has decided to live abroad, so is selling the mansion on Arlington Street, near the Ritz, to a "commoner", who will be alone in his glory, surrounded by a constellation of peers whose names are among England's greatest.

The late Lord Michelham was a great connoisseur and often paid as much as \$100,000 for a single piece of furniture that pleased him. He gave \$200,000 for a Romney, and there are many other important canvases in his gallery, which, no doubt, will bring flocks of buyers from everywhere to join in the scramble for a few more genuine antiques before the embargo against their export goes into effect, which may, or may not, occur next year.

At the rate things are going now, it seems to me, it is locking the stable door after the nag has been stolen, but who knows? By that time we may be hanging on for dear life to our Victorian antimacassars and our chenille mantel scarves!

Book Notes

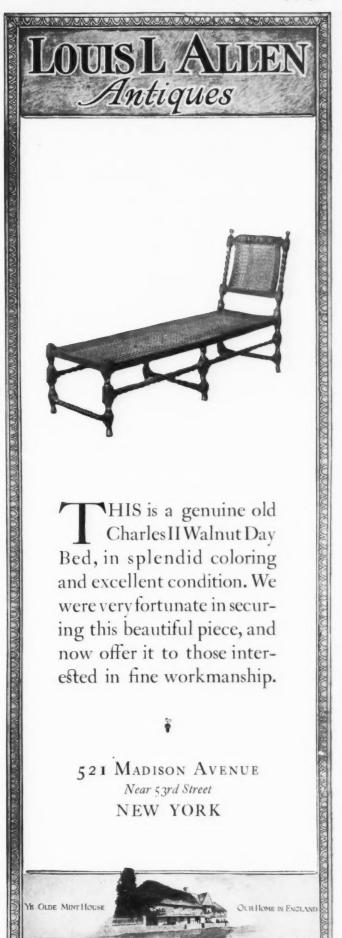
High Adventures Among Books
By George H. Sargent

ROBERT LOUIS STEVENSON, in An Inland Journey, sagely notes that "the pleasantest adventures are not those which we go to seek." How many a reader of this magazine has realized the force of this statement! There are adventures in all kinds of collecting. The lover of furniture thrills as he comes upon a beautiful old butterfly table in some country house where he has called to enquire the way to the next town; the woman who gathers hand-woven coverlets for her home puts the brakes on her motor as she passes a farmhouse where a somewhat threadbare "double muscadine hulls" in brown and ecru forms striking contrast to the color of the yellow pumpkins over which it is thrown; the china collector's heart stands still as he discovers, among some clutter of battered kitchen dishes, a perfect lustre pitcher.

Now, while the old house in which I live has its share of "genuine antiques," and on a bookcase in the hall stands one of those fearsome Bennington dogs, which I never pass without a shiver, it seems to me that the collecting of books has more fascination than all the other varieties of collecting put together. For where would the collector of old furniture, china, glass, lamps, coverlets, samplers, rugs, silhouettes, or whatnots be, without the knowledge about his chosen hobby which other collectors of the past have embodied in books? It is hardly worth while to attempt an analysis of the charm of book collecting. It has been done many times; and to defend the hobby would be like defending poetry, as did Thomas Lodge, as long ago as the year 1580.

THE THRILL OF THE FIND

Book collecting offers a limitless field, of which no one attempts to cover more than some small corner. But no matter how small





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this corner may be, there is always some elusive plant that fails to show its blossom. To find this flower one has to go far and search long, and, after disappointment following disappointment, it suddenly bursts into bloom in the most unexpected place. This may seem flowery language, but the thrill that comes from the discovery of some rare or unknown book calls for more than the ordinary verbiage of the secondhand book catalogue.

The whole history of book collecting is replete with accounts of finds. Many of the books which have been known for many years — in some cases a century — as unique have been deposed from their proud position by a happy accident. There was the copy of The Bay Psalm Book which Henry Stevens found in a bundle of pamphlets in a London auction room, and which is now worth — well, say \$25,000, \$50,000, \$100,000, or whatever it would bring at auction. Then there was the Longner Hall find, in which a London auctioneer's clerk, after looking through an old library of theology, medicine, and other junk of the seventeenth and eighteenth centuries, was directed by a servant to a pile of books in an attic, whence he unearthed the Venus and Adonis for which Mr. Henry E. Huntington paid \$78,000 at auction. And, nearer home, there is that copy of Tamerlane which Mr. Goodspeed of Boston purchased from its owner in Worcester not long ago for something over \$10,000.

These are high adventures among books; but they are only three notable instances among many. Possibly some day a fortunate book collector, who will thenceforth become famous for all time among bookmen, will discover a copy of that little slip of paper on which is printed, by the press of Stephen Daye, The Freeman's Oath. Or he may find that second production of the first press in what is now the United States, An Almanack for the Year 1639. Even if he finds the third known production of the Daye press, The Bay Psalm Book, to be added to the ten perfect and imperfect copies of this work now known, he will not need to

worry about the cost of his next meal.

THE BASIS OF BOOK VALUE

Now these are not masterpieces of typography or of literature. Their value lies in their combination of historical importance and extreme rarity. The first is derived from the fact that these examples were the first pieces of printing done in this country by our ancestors. The second is due to the ravages of time, which has caused whole editions of the New England Primer to disappear. Mere rarity, as every collector knows, does not of itself make a book valuable, any more than does an old date. There are thousands of books which have disappeared, and which, if found, would be worth nothing more than is paid for waste paper. But and this is an important thing to consider - the discovery of an unknown old book which has a striking title-page, or an alluring title, may give one pause. Too many such pamphlets or books have been sent to the paper mill by discoverers who did not know gold from iron pyrites. The thrill comes not when the book is found, but when, after investigation, one discovers that the volume is a missing link.

Charles Messer Stow, in one of his Shop Talks, has told the readers of ANTIQUES that "Merely as a means of self-protection the collector has to become familiar with the things he collects." This axiom applies with particular force to book collecting, for each book is a study in itself. First, there is the subject; then the author; then the edition, with its possible variations of printer, place of printing and date; then there is the condition of this particular copy as compared with a perfect copy of the same edition of the same book by the same author. Usually the collector finds that the book he discovers is not "correct" in all its particulars. But if it is correct, then he experiences a joy which is comparable with the culmination of any great personal achieve-

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In the course of a year's large correspondence I find any number of letters beginning "I have an old book —" and in most of the cases which are brought to my attention a volume which bears evidence of being an antique either by the date on the title-

page or by physical condition (too frequently the latter) proves to have no commercial value.

UNFAMILIARITY IS NOT RARITY

It is noticeable, too, that it is this factor of commercial value that leads most of these discoverers to investigate the subject further. If they took the pains to find, by studying the history or the literature of the period, what the book is all about, they might save themselves (and others) some trouble. The old mapmakers peopled the unknown and unexplored Ultima Thule with impossible monsters. The finder of a book which he has never seen is likely to imagine that he has made a discovery when he has only found something of itself very ordinary. Even the most expert of librarians and bibliographers find books which they have never seen — most of which they never care to see again.

Of the rarest books, a knowledge of the "points" is essential to the collector. Even experts are sometimes fooled. The copy of the first edition of *Pilgrim's Progress*, which was recently sold in London for the record price of \$34,000, was returned by the purchaser on the ground that it was a second issue of the first edition, having an errata leaf at the end. But it was found that the errata page was printed on one of the leaves in a signature — that is, that it was an integral part of the book and not inserted. Consequently there had been no second issue. Had there been, the errata might have been corrected in the text and the leaf of corrections would not have been needed.

THE NEED OF KNOWING

A rare book is likely to appear anywhere. A copy of Hawthorne's Fanshawe (afterwards sold for \$450) was purchased at a country auction in Maine along with the beanpot in which it was hidden and which was the prize for which the lucky purchaser was bidding. Usually the country auction buyer has an opportunity to look over the books which are to be sold. Generally he will find them worthless trash, valuable only as waste paper. But he may find a real rarity, and it is up to him to know one when he sees it. If one values his purse or his library space, he will not go far in bidding on a lot of books simply because it contains one which is unknown to him. There are more blanks than prizes in this lottery.

Current Books

Any book reviewed or mentioned in Antiques may be purchased through this magazine

Address the Book Department

THE PRACTICAL BOOK OF TAPESTRIES. By George Leland Hunter. Philadelphia and London, J. B. Lippincott Company, 1925. 8 illustrations in color and 220 in double-tone. Price \$10.00.

THIS work is more than a monument to the author's industry. The fruit of industry is sometimes as bitter as Dead Sea apples, by no means of a quality to arouse the admiration of the connoisseur, as this book must; nor to delight the general reader, as this book unquestionably does. Beginning with some account of the most primitive tapestries, of which here and there a fragment survives, the author devotes the greater part of his work to a history and description of the splendid weaves of the Middle Ages and the Renaissance. Especially full are the chapters on Gothic tapestries—religious, allegorical, historical and romantic.

The author's thorough knowledge of the textile arts, coupled with his first-hand acquaintance with all the famous tapestries preserved in public and private collections, would of themselves commend his book to students and collectors. But he seems also, as part of the preparation for his task, to have steeped himself in the spirit of the golden age of the decorative arts, so that every page of this "practical book" is rich in literary associations not necessarily concerned with the practical treatment of the subject. Medieval legends, superstitions, mystery plays — all the fragments of sacred and profane lore which suggested or inspired the weaving of these pictorial fabrics — are employed to illumi-



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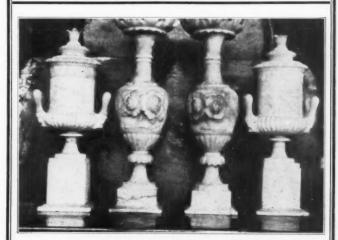
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nate the narrative. Indeed, it might be said without exaggeration that the book is a faithful reflection of the medieval spirit as revealed in its art and its literature. The illustrations, evidently from photographs taken expressly for the book, are excellently printed. In many of them the texture of the original material is so well brought out as to add considerably to the value of the practical chapters upon Tapestry Texture, Tapestry Design, and Tapestry Manufacture with which the author concludes his volume.

TIME, TASTE AND FURNITURE. By John Gloag. Illustrated by E. J. Warne. New York, Frederick A. Stokes Company, 1925. 330 pages, 64 illustrations. Price \$5.00.

"THE golden age of the great and fashionable craftsmen fades after an impressive and romantic space of glittering beauty; and is replaced by an undignified scramble for something new—beauty and fitness are forgotten, something new is the determined cry of the poor fashion-ridden parrots who, without an idea of their own, assist in the wrecking of ideas that a wiser generation honors." This may be regarded as the keynote of a book which, being just what the title implies, a guide to the design and characteristics of old and new furniture, does not pretend to be a collector's manual but rather a thoughtful selection of the flower of every fine period.

Choosing his examples from the sixteenth century to the present, the author has carefully cast aside everything unlovely in his choice of period furniture. He selects only those examples which are in markedly good taste; and the pen and ink drawings of E. J. Warne illustrate only those pieces of which the author writes.

Mr. Gloag is very thorough in his undertaking. From the earliest beginnings of comfort in the Middle Ages he proceeds through the luxurious days of which the Stuarts were the founders, to a cycle whose furniture grew more delicate and sophisticated with each succeeding period.

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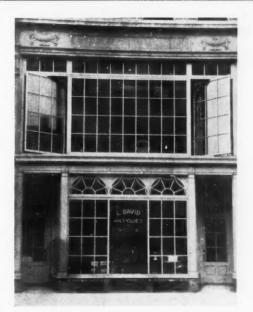
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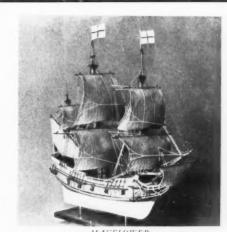


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Scale Models \$50 to \$175 and up

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ETCHINGS ARE BY SUCH MEN AS HAIG, HILTON, THAULOW AND OTHERS.

ON EXHIBITION

October 16, 17, 18, 10:00 to 4:00 o'clock

Illustrated Catalogue on Application to

WILLIAM K. MACKAY & COMPANY, Inc.

Authoreers

7 Bosworth Street, Boston MASSACHUSETTS 320. C. & H., Ohio, are, more or less by accident, the owners of the two oil paintings here reproduced. They date apparently from the



1830's, and are evidently by the same hand. The artist's style is sufficiently specific to be identifiable if signed examples of his work were known. In the present instance, however, subjects and painter both lack identification. In spite of some overpainting

both pictures are interesting enough to deserve names. Can any reader help find them?

This matter of discovering lost personalities, is, however, fraught with considerable peril. It is easy to imagine resemblances. For that reason, it may be hoped that

be hoped that news of discovered analogues of these portraits may be fortified with photographs.

Shop Talk

By CHARLES MESSER STOW

THE dealer in antiques whose shop is in one of the large cities can tell you quickly enough when the summer season is over and the fall season has begun. There comes a day, just like every other day apparently, when he finds by evening that many persons have been in his shop and, furthermore, that some of them have bought things, enough to encourage a possibly lean bank balance — when collections are made. During the summer the days have gone by with only an occasional caller, and he has begun to believe that, after all, it might not make much difference if he locked his door and went off to the country. Indeed, some of the New York shops make a practice of closing for the month of August, so firmly established is the belief that the summer season is unprofitable.

Dealers in antiques are universally a temperamental lot. They cannot be otherwise, for they are dealing not in the commodities that keep body and soul together, but in the luxuries, in the things that make mere living better worth while. So we forgive them for being somewhat mercurial in their outlook on life, commiserate with them when business is bad, and rejoice with them when it is good.

Now, in Boston and in New York, with which I am equally familiar, speaking from the standpoint of antiques, the fall season is on, and I make bold to say that it has started more than satisfactorily. Summer in the Boston shops is a little livelier than

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antique collect Takin begins than disper ately as cou

in those of New York. Since last spring business has been better in the New England city than on Manhattan. But it seems to me that there is nothing to choose between the two cities in the way

of activity now that the fall season has opened.

This is encouraging, because it indicates that the interest in antiques is still strong. As I have pointed out in this place, it is my firm conviction that the hankering for antiques is here to stay, and my reason is sound: we have not yet acquired a national art. We need props and crutches, and shall for a considerable time yet; and since, during the last hundred years, there has been little of outstanding merit produced to serve as a basis for a distinctive art, we are forced to turn to earlier periods for models. Hence our interest in antiques. We are groping for an esthetic norm, and we recognize, in the workmanship, design, and material of the past, better things than we find in the present.

With the opening of the fall season a factor, which in previous years has been more or less negligible, is to be noticed. I refer to the presence among us of the exclusively wholesale dealer in antiques. There have been dealers who sell both at wholesale and at retail. I know one such who makes it a rule of the shop to increase the price to a retail customer. Others may not be so meticulous in looking after their dealer-clients' interests. Now, however, there are shops which advertise to sell only to dealers, and they are to be welcomed. It is not so easy for the small dealer to pry pieces loose from the homes where they have been kept for years. The tendency toward concentration, already noted, operates in the selling end as well as in the collecting, and one of its phases makes necessary a depot where small dealers may go for stock. Antiques, by the way, has received enquiry from one or two Continental wholesale dealers who are seeking agency representation in the United States.

A dealer in New York who sells articles closely allied with antiques is having a new building fitted up for him on one of the popular streets uptown. He has only a twenty-one year lease of the premises, I am told, but he has imported from England a front taken from an old half-timbered house, which he is having incorporated into his new shop. This will give him the most striking front along the street, and the advertising value of it will be great.

A number of my dealer friends who have been spending the summer abroad have now returned — some with their fresh collections in part at least ready for exhibition, some with nothing more as yet than alluring descriptions of their more important purchases. From what I have seen, I am inclined to credit in full the stories of necessitous selling abroad. On no other ground can the rare excellence — particularly of the recently imported English items — be explained.

A dealer who has lately returned from England told me that the English dealers were paying a good deal of attention to auction sales. They saw in them an opportunity to pick up rare pieces which otherwise they could not get hold of. When an estate is settled, more often than not there is a public sale of the house furnishings. Sometimes a dealer is fortunate enough to acquire the contents of a house that has been undisturbed for generations. Usually, though, they are sent to an auction room. Therefore, the dealers watch the sales.

There is a tendency manifest of late toward concentration in antiques. The available pieces are falling into the hands of a few collectors, who store them up and thus keep them off the market. Taking a tip from the collectors, the dealers themselves are beginning to hoard up antiques, more especially in England than in America. Auction sales are becoming a means for the dispersal of collections that are to be broken up, but unfortunately they are not the means for such a widespread dispersal as could be wished.



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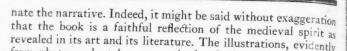
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ANTIQUES

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wrist watches Antiques would offer no deterrent suggestions.

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To the Antique Dealer

It is my earnest desire to impress upon you the exclusively wholesale nature of my business. When you come to me you are getting your goods at wholesale prices under wholesale conditions.

This is why I do not advertise in detail the many choice pieces I have to offer.





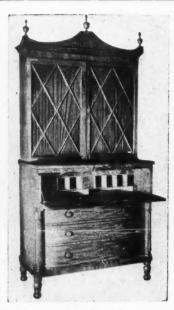
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nate the narrative. Indeed, it might be said without exaggeration that the book is a faithful reflection of the medieval spirit as revealed in its art and its literature. The illustrations, evidently from photographs taken expressly for the book, are excellently printed. In many of them the texture of the original material is 50 well brought out as to add considerably to the value of the practical chapters upon Tapestry Texture, Tapestry Design, and Tapestry Manufacture with which the author concludes his volume.

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TIME, TASTE AND FURNITURE. By John Gloag. Illustrated by E. J. Warne. New York, Frederick A. Stokes Company, 1925. 330 pages, 64 illustrations. Price \$5.00.

"THE golden age of the great and fashionable craftsmen fades after an impressive and romantic space of glittering beauty; and is replaced by an undignified scramble for something new—beauty and fitness are forgotten, something new is the determined cry of the poor fashion-ridden parrots who, without an idea of their own, assist in the wrecking of ideas that a wiser generation honors." This may be regarded as the keynote of a book which, being just what the title implies, a guide to the design and characteristics of old and new furniture, does not pretend to be a collector's manual but rather a thoughtful selection of the flower of every fine period.

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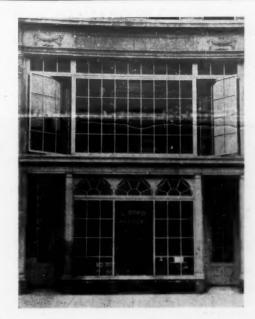
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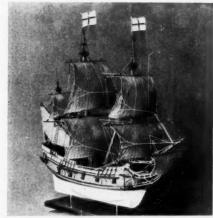


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PAINTINGS CONSIST OF

IMPORTANT EXAMPLES BY SIR THOMAS LAWRENCE, ANTON MAUVE, W. M. HUNT, GEORGE DE FOREST BRUSH, ELIHU VEDDER, FRITS THAULOW, P. THUMAN, EDWIN LORD WEEKS, JOHN LA FARGE, M. L. MACUMBER, JULES DUPRÉ, MESDAG, JONGKIND, AND OTHER WELL-KNOWN ARTISTS.

ETCHINGS ARE BY SUCH MEN AS HAIG, HILTON, THAULOW AND OTHERS.

ON EXHIBITION

October 16, 17, 18, 10:00 to 4:00 o'clock

Illustrated Catalogue on Application to

WILLIAM K. MACKAY & COMPANY, Inc.

Auctioneers

7 Bosworth Street, Boston MASSACHUSETTS 320. C. & H., Ohio, are, more or less by accident, the owners of the two oil paintings here reproduced. They date apparently from the



1830's, and are evidently by the same hand. The artist's style is sufficiently spe. tifiable if signed examples of his work known. In the present instance, however, sub. jects and painter both lack identification. In spite of some overpainting

both pictures are interesting enough to deserve names. Can any reader help find them?

This matter of discovering lost personalities, is, however, fraught with considerable peril. It is easy to imagine resemblances. For that reason, it may be hoped that news of discovery.

be hoped that news of discovered analogues of these portraits may be fortified with photographs.

Shop Talk

By Charles Messer Stow

THE dealer in antiques whose shop is in one of the large cities can tell you quickly enough when the summer season is over and the fall season has begun. There comes a day, just like every other day apparently, when he finds by evening that many persons have been in his shop and, furthermore, that some of them have bought things, enough to encourage a possibly lean bank balance — when collections are made. During the summer the days have gone by with only an occasional caller, and he has begun to believe that, after all, it might not make much difference if he locked his door and went off to the country. Indeed, some of the New York shops make a practice of closing for the month of August, so firmly established is the belief that the summer season is unprofitable.

Dealers in antiques are universally a temperamental lot. They cannot be otherwise, for they are dealing not in the commodities that keep body and soul together, but in the luxuries, in the things that make mere living better worth while. So we forgive them for being somewhat mercurial in their outlook on life, commiserate with them when business is bad, and rejoice with them when it is good.

Now, in Boston and in New York, with which I am equally familiar, speaking from the standpoint of antiques, the fall season is on, and I make bold to say that it has started more than satisfactorily. Summer in the Boston shops is a little livelier than

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in those of New York. Since last spring business has been better in the New England city than on Manhattan. But it seems to me that there is nothing to choose between the two cities in the way

of activity now that the fall season has opened.

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This is encouraging, because it indicates that the interest in antiques is still strong. As I have pointed out in this place, it is my firm conviction that the hankering for antiques is here to stay, and my reason is sound: we have not yet acquired a national art. We need props and crutches, and shall for a considerable time yet; and since, during the last hundred years, there has been little of outstanding merit produced to serve as a basis for a distinctive art, we are forced to turn to earlier periods for models. Hence our interest in antiques. We are groping for an esthetic norm, and we recognize, in the workmanship, design, and material of the past, better things than we find in the present.

With the opening of the fall season a factor, which in previous vears has been more or less negligible, is to be noticed. I refer to the presence among us of the exclusively wholesale dealer in antiques. There have been dealers who sell both at wholesale and at retail. I know one such who makes it a rule of the shop to increase the price to a retail customer. Others may not be so meticulous in looking after their dealer-clients' interests. Now, however, there are shops which advertise to sell only to dealers, and they are to be welcomed. It is not so easy for the small dealer to pry pieces loose from the homes where they have been kept for years. The tendency toward concentration, already noted, operates in the selling end as well as in the collecting, and one of its phases makes necessary a depot where small dealers may go for stock. Antiques, by the way, has received enquiry from one or two Continental wholesale dealers who are seeking agency representation in the United States.

A dealer in New York who sells articles closely allied with antiques is having a new building fitted up for him on one of the popular streets uptown. He has only a twenty-one year lease of the premises, I am told, but he has imported from England a front taken from an old half-timbered house, which he is having incorporated into his new shop. This will give him the most striking front along the street, and the advertising value of it will be great.

A number of my dealer friends who have been spending the summer abroad have now returned — some with their fresh collections in part at least ready for exhibition, some with nothing more as yet than alluring descriptions of their more important purchases. From what I have seen, I am inclined to credit in full the stories of necessitous selling abroad. On no other ground can the rare excellence — particularly of the recently imported English items — be explained.

A dealer who has lately returned from England told me that the English dealers were paying a good deal of attention to auction sales. They saw in them an opportunity to pick up rare pieces which otherwise they could not get hold of. When an estate is settled, more often than not there is a public sale of the house furnishings. Sometimes a dealer is fortunate enough to acquire the contents of a house that has been undisturbed for generations. Usually, though, they are sent to an auction room. Therefore, the dealers watch the sales.

There is a tendency manifest of late toward concentration in antiques. The available pieces are falling into the hands of a few collectors, who store them up and thus keep them off the market. Taking a tip from the collectors, the dealers themselves are beginning to hoard up antiques, more especially in England than in America. Auction sales are becoming a means for the dispersal of collections that are to be broken up, but unfortunately they are not the means for such a widespread dispersal as could be wished.



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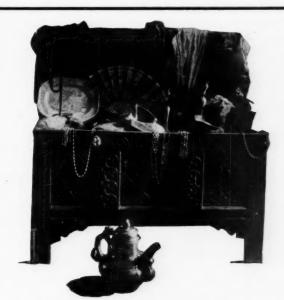
Queen Anne: Walnut Tallboys, Desks, Chairs, Stools, Chests, Tables, Pole Screens. Georgian: Beautiful examples of Chippendale, Hepplewhite and Sheraton designs in Mahogany Dining-room Chairs, Tables, Sideboards, Corner Cupboards, Sofa Tables, Settees, Tip Tables, Pie-Crust Tables, Beds. Paintings, Georgian Silver, Sheffield Plate and Choice Sets of China in Crown Derby, Bristol, Liverpool, and Worcester.

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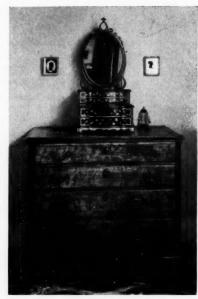
Winick & Sherman

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New York

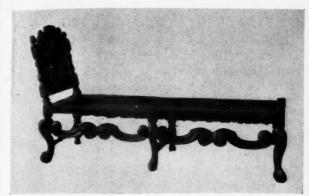
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There is an indefinable charm about this old applewood CHEST OF DRAWERS with its quaint dressing box.

A shop of authentic antiques, only thirty minutes from Broad Street Station, Philadelphia, over the new Delaware River Bridge.



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Midway between Stamford and Greenwich





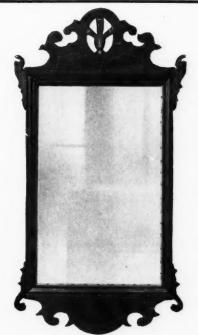
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pieces from a unique Eng-lish Collection are now on sale. ¶Pieces illustrated are available together with numerous others, full list, photo-graphs and prices of which will be sent on application. No. 8—Rare 22-inch high, spiked-top can-dlesticks, claw and ball feet, bases relief and raised pewter work. £25 the pair.

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THE SCULPTURES PICTURED ARE IN EXCELLENT CONDITION

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This is taken from an original of about 1850 and shows vignettes picturing the Battery, Wall Street and the Mint.

The drawing is in exquisite line, suggesting the technique of an etching.



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Perfect 3-quart Leeds lustre hunting scene pitcher, \$25; Sheraton inlaid blanket chest, \$75; perfect Stiegel gold-flecked flask, \$100; early hickory hall chair, lemon finials and ball feet, old rush seat, good, \$40.

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Slant-top desk
High post beds
Stretcher tables
Dutch-foot table
Pair fiddle-back chairs

them here in such pieces as these: Cherry Butterfly table Small Dutch-foot drop-leaf Chest of drawers Splayed-leg stand with Swinging cradle with trestle Chippendale drop-le**af** table Lowboy

Pine Dresser Corner cupboard Blanket chests Child's blanket chest Dressing tables

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Located Diagonally across from the Whaling Museum

For Glass, China, Tables, etc.
You will find a most complete stock of antiques, relics of the yesteryear, pieces which have stood the use of many generations and still in good condition. Many very interesting items.

very interesting items.

Specials:

A child's Hitchcock chair, popularly called a slipper chair; a child's Windsor chair; a miniature desk of pine; a slat-back high chair; a miniature six-board chest; a huge pear-shaped bottle, lovely green color; a good tavern table with grooved legs; a decorated camphor-wood chest, Chinese; a five-drawer maple chest of drawers; two ship models, clippers; two ship half models; many fine candlestands with delicate snake feet; a ship's binnacle of copper, complete with lights; many beds, chests of drawers, etc.

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Two rare old CHIPPENDALE CHAIRS

OLD DOCTOR'S MEDICINE CASE MAHOGANY CHEST with set of old BLOWN GLASS BOTTLES OLD EYESTONE

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EDITH HASTINGS TRACY

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Andirons, iron, pair \$7; brass, \$22; beds, inlaid Napoleon, \$75; four posters, \$20 to \$1200; day, \$22 to \$75; chairs, 3-slat maple, rush seats, each \$11.50; walnut, carved or plain, each \$10; stenciled Hitchcocks, original rush seats, each \$25; set of six \$125; wingchairs, each \$100 to \$300; clocks, shelf, each \$10 to \$75; wag-on-wall, \$40; Howard banjo, \$100; fine old square head banjo, \$150; grandfather, \$75 to \$500; coverlets, \$30 to \$100, some dated; Bunker Hill cup plates, each \$5; desks, slant-top, \$80 to \$300; genuine Napoleon, historic, \$1000; bookcase top, \$125 to \$200; dressers, dining, \$150 to \$500; highboy, maple, \$600; walnut, \$500; mirrors, Empire, \$20; overmantel, \$90 to \$300; quilts, \$15 walnut, \$500; mirrors, Empire, \$20; overmantel, \$90 to \$300; quilts, \$15 to \$60; sideboards, Empire, \$75 to \$150; Sheraton, \$1000 and \$1500; sewing stands, \$20 up; sofas, \$25 to \$300; kitchen safe, \$10; spinning wheel, small, \$12; tables, dining, two and three part, \$200 to \$400; drop-leaf, card, tilt-top, console; beautiful rosewood melodeon, \$100; fine old brass warming pan, \$25; walnut high daddy, ogee feet, \$65; five-slat, arched, maple armchair, \$40; Pembroke table, cherry and maple \$40; six beautiful Vickers white metal tablespoons, \$28; Windsor chairs, all types \$12 to \$50 each; old maps, \$2 to \$10; lamps, all types chairs, all types \$12 to \$50 each; old maps, \$2 to \$15; lamps, all types from ginger jars, Bennington bottles, and old copper containers, some have hand painted shades, \$10 to \$30; candlesticks in brass, glass, and pewter, each \$2.50 to \$10; &c.

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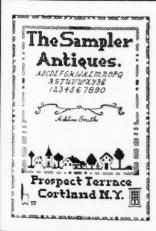
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(c. 1780)

IN CHERRY AND APPLEWOOD

A Connecticut piece brought into Central New York about 1800

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Early in October we shall place on sale one of the finest selections of early American glass ever offered at private sale. It will include:

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Three-section mold. Rare flasks.

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A Governor's mansion, notable for fine old wall papers. One set of scenic papers in sepia; two other original designs. Farm of 300 acres; 100 in good growing pine. Location highly desirable.

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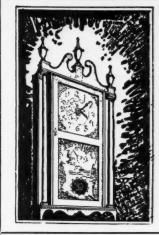
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AN UNUSUAL Pair of Andirons

The front uprights are full length They were cast in Virginia about 1800

Portraits of George Washington

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A Timely Suggestion

As nearly everyone is now a lover of the antique we suggest that you give your antique loving friends a real thrill this season by selecting something antique for their holiday gifts. October is the ideal time to begin hunting for the right gift for the right party; and the shop of S. Elizabeth York is the right place to find them.

During the bright sunny days of October you can select your gift while enjoying your fall auto rides. Under pleasant circumstances a gift should be selected, not rushed after in mad haste at the eleventh hour. Come in and select gifts that you know will please. The following are moderately priced and suitable for gifts:

Unusual pieces of glass; old candlesticks and lamps; small pieces suitable for ash trays; silhouettes and Currier prints; cups and saucers for bouillon; candy jars and bonbon dishes; quaint footstools and crickets; pewter bowls, plates, spoons, etc.; miniature sets of dishes and old dolls; tea sets, bowls, vases, boxes for cigarettes, etc.; also many fine pieces of furniture.

MATTAPOISETT S. ELIZABETH YORK MASSACHUSETTS

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My Shop Will be Open until January 1. My new stock includes many interesting pieces of Lowestoft china, furniture in variety, choice lustre, quaint Staffordshire figures, lamps, china, glassware, and many other beautiful pieces.

Visitors and Correspondence Always Welcome

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Our showrooms indicate what a stunning arrangement colored glass can make.

A table full of lustre jugs of all sizes gives an incentive toward a fascinating branch of collecting. Staffordshire figures show how decorative antiques can be. Hooked rugs and runners offer suggestions for the floor.

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A very unusual block-front mahogany and maple bureau

One mahogany ship's sideboard, perfect condition

Two very choice maple highboys



COBB & DAVIS, ROCKLAND, MAINE

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ANTIQUES

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Hand-Painted Clock Glasses & Dials



MIRROR TOPS, TRAYS RESTORED OR REPRODUCED, ANY STYLE, SIZE, QUANTITY

ANTIQUE STENCILING A SPECIALTY ALL WORK GUARANTEED

Prompt Service

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> After November 1st will receive mail at

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Now Open

Entirely Furnished in Authentic Antiques

Recent Acquisition:

Chippendale mahogany half-round card table, perfect condition.

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Seldom have I had in my shop so exceptionally fine a collection of antiques.

Fortune has placed in my way several items of rare distinction which I offer to those who appreciate real worth.

I buy only the finest. Visit my shop and be convinced. Nothing sold by mail.

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FLINT LOCK PISTOLS, for use or decoration. Brass trimmed, in working order, with flint, \$6.85 each. Large stock antique pistols, guns, swords, spears, armor, navy lamps, etc. Catalogue, 1925, both Anniversary issue, 372 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War guns. Mailed, 50 cents.

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Fine collection of early New England furniture; clocks; hooked rugs; pewter; two banjo clocks, one marked William Grant, Boston; a Sheraton sideboard; a pine settle; a set of six Hitchcock chairs; tavern tables, etc.

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Oak & Pine Paneled Chest All original and good condition. Brasses missing. Date 1670-90.

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Width of bed 141/2 inches Height 281/4 inches AGNES T. SULLIVAN 24 Steel Street, AUBURN, N. Y.

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For Antiques of Distinction

Come through this door Quaint Öld Furniture

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> Exquisite Selection



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Special: Maple highboy and other fine pieces in maple

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THE ACTON ANTIQUE SHOP

WE OFFER

A cherry slant-top desk, original brasses, bracket feet A five-drawer curly maple chest, all brasses original, bracket feet I dozen steel knives and two-tined forks 1 large cherry tray with scalloped gallery and original brass handles

LOTHROP & TAYLOR

South Acton Massachusetts

(Six miles from Concord)

Everything Guaranteed as Represented

The Blue Eagle Antique Shop

My grandmother was two years old when Washington died. Sitting at her feet as a little child, I listened to the stories of the long ago as my mother did before me, drinking in and treasuring each word. Her grandfather owned the Valley Forge Furnaces; an uncle owned and lived at the headquarters when Washington was there. The memory of their lives has enriched mine.

I collect treasures of those days because I love them. May I have the pleasure of showing them to you?

Mrs. BAUGH

413-415 E. Washington Street, MEDIA, PENNSYLVANIA

On the Baltimore Pike, 12 miles from Philadelphia

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FINE ANTIQUES

C. M. WILLIAR

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BRADLEY BEACH, N. J.

Main Highway to Asbury Park

YE BRADFORD ARMS Antique Shop

Unusually fine stock of genuine antiques

Two sets of lovely Chippendale chairs and a really worthwhile walnut lowboy in original condition.

Tea House will be open during October

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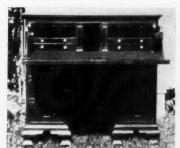
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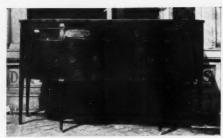
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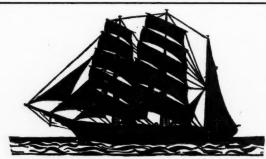
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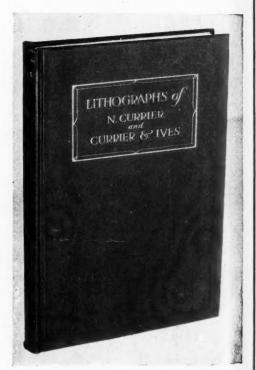
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Books for Collectors

BELOW, in carefully classified form, appear publishers' announcements of books available for the collector or for the thoughtful general reader. All of the books listed have been examined by the editorial department of ANTIQUES and are recommended as offering material of value. Under the heading of Background Books will be found titles of those works which, while not concerned strictly with collecting, yet

throw light on early customs and habits, methods of home furnishing, and ways of living both in America and in Europe.

All advertisements submitted for this column must receive the approval of the editorial department before their acceptance. Rates: 60c an agate line; 55c a line for 6 consecutive insertions; 50c for 12 consecutive insertions.

Firearms

Firearms in American History CHARLES WINTHROP SAWYER

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American Windsors With additions	\$1.50
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OLD AMERICA Co., Framingham, Mass.

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FOR those pewter lovers who wish to have some understanding of the main points which differentiate English pewter from that of the Continent, this is the one book available.

This is a book which accomplishes something which no previous work has attempted; namely, an analysis of the characteristics which distinguish the pewter wares of one nation from those of another. The discussion of the thumbpieces of lidded vessels is alone sufficient to justify the

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Potterp

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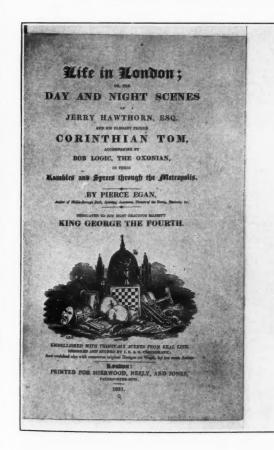
The Potters and Potteries of Bennington

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Pine: Maple: Cherry: Birch: Mahogany Hooked rugs and hand-woven stuffs; woodenware; glass; china; pewter; brass; copper; iron; pottery.

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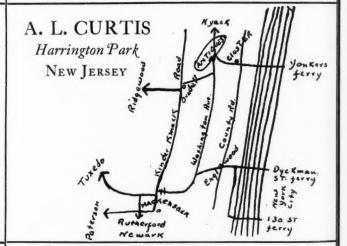
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Maple and mahogany inlaid swell-front bureau, refinished, \$200; small plain maple slant-top desk, excellent proportions, refinished, \$150; all maple six-drawer chest, bracket feet, refinished, \$100; small mahogany secretary, \$80; blanket chest with curly maple front, refinished, \$75; pair of large serpentine mahogany ottomans, \$125; all curly maple pedestal spider-foot table, \$38; set of 6 pink Staffordshire cups, saucers, and plates, perfect, \$45; pair of vaseline Sandwich glass candlesticks, \$18; attractive pieced quilts and homespun coverlets.

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THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of

Antiques, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to Wanted advertisements should assure themselves of the responsibility of prospective purchasers. Antiques cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

LAMP with amethyst and clear cut glass bowl, brass and marble base. Not less than 12 inches high. Send full description. No. 824.

EARLY AMERICAN PIECES: Good flasks; early glass; appliqued quilts; handwoven coverlets; old Godey magazines prior to 1870. Write me what you have. State prices. D. B. Moore, 1344 Tennessee Avenue, South Hills, Pittsburgh, Pennsylvania.

BAIL AND PLATE BRASS HANDLES with escutcheon plates, set of eight. J., Box 386, Wickford, Rhode Island.

POSITION WANTED, young man, single, for whole or part winter months. Five years salesman summer shop. Many years experience as collector. No. 823.

HICKORY DICKERY DOCK CLOCK in good running order. W. D. Becker, 55 West Main Street, Cobleskill, New York.

CURRIER PRINTS: Sporting, historical, ships, city views, and historical prints of other lithographers; also rare colored flasks and decanters. Frances J. Eggleston, Oswego, New York.

ANTIQUE SOLID MAHOGANY DOORS, minimum size 7 feet, by 3 feet, by 2 inches, having four or more panels. Send drawing or photograph and price. Box 7. Woodbury, Long Island, New York.

STIEGEL AND EARLY THREE-MOLD GLASS; six-inch pewter plates; any good American marked pewter, proof condition. Box 2, Whitemarsh, Pennsylvania.

MAHOGANY DINING TABLES and mahogany dining chairs. State kind, number in set, condition, price and full description in first letter. Will appreciate photographs. W. E. Gest, 336 Holgate Avenue, Defiance, Ohio.

ANTIQUE AMERICAN CLOCKS, must be original, only the more unusual type wanted, especially pillar and scroll, Terry style; banjo and lyre shape wall clocks. J. H. EDGETTE, 508 Plant Street, Utica, New York.

NAILSEA, STIEGEL, BELLFLOWER GLASS; cup plates; bird salts; colored flasks; Clews Staffordshire; bottles; dolphins; samplers; Tobies; lustre. Describe and state prices. Fischer's Curiosity Shoppe, 429 Court Street, Williamsport, Pennsylvania.

OLD SILVER SPOONS and other old silver. Either write full description or send on approval at my expense. C. G. Rupert, Wilmington, Delaware.

AMERICAN QUEEN ANNE FURNITURE.
Only those who have authentic pieces in original condition need reply. Mrs. Richard Babcock, Woodbury, L. I., New York.

CURRIER & IVES PRINTS: Hunting, fishing, winter scenes, Revolutionary War; also old flasks. James J. O'Hanlon, 1920 Holland Avenue Utica, New York.

FOR SALE

COLLECTORS OF ANTIQUES, curios, Indian relics, firearms, edge weapons, armor, pioneer relics, furniture, old china, glass, pewter, cabinet curios, jewelry, stamps, coins, books, pictures, prints, ship models, ship pictures, etc. Will find many choice items at reasonable prices in The Ancient Argosy, 3968 Drexel Boulevard, Chicago, Illinois. We also buy.

LOWBOYS, eight original American, authentic, sold as a collection only; also other very rare pieces. T. Van C. Phillips, Westtown, Chester County, Pennsylvania. Four miles east of West Chester, Pennsylvania.

PEARWOOD DROP-LEAF TABLE, oval-shaped, duck feet, 3½ feet by 5 feet, plain legs, about 1750; three perfect brace-back Windsor chairs; secretary; other articles. Write me. Ernest H. Kelsey, 527 5th Avenue, New York City.

FROM PRIVATE COLLECTION: Twenty beautiful copper lustre jugs, small and medium shapes, blue and vari-colored bands and decorations; twenty-five good cup plates; twelve historical and odd shaped flasks and bottles; six Wedgwood plates; early Empire yellow pine mirror, crude red and blue painting on glass at top; beautiful Eagle and Rose handwoven coverlet dated 1841, in deep rose and white; three earlier coverlets; two applique quilts in beautiful flower and feather stitching; Wistarberg cruets, early Sandwich in raindrop opalescent and fluted designs; quilted three-mold glass; early Staffordshire, Davenport and Adam china platters, tea sets and odd pieces; rare Wistarberg powder horn flask, marbelized decoration. Write or telephone for prices. D. B. Moore, 1344 Tennessee Avenue, South Hills, Pittsburgh, Pennsylvania. Telephone Lehigh 1418-J.

LAMPS, CLOCKS, PRINTS, daguerreotypes, china trinket boxes and many other choice small antiques, moderately priced. C. C. Cook, 168 Vermont Street, Blue Island, Illinois.

THE HOUSE WITH THE BLUE BLINDS: Antiques—special—about twenty-five yards of old floral copperplate chintz, in good lengths, fine condition, beautiful colorings. Mr. AND Mrs. GEORGE PARKER BOLLES, Jr., Antiquarians, 25 George Street, Bellows Falls, Vermont.

A LOVER OF ART AND ANTIQUES with valuable experience in collecting wishes to collect for some firm while in Europe this winter. No.

SPODE IRONSTONE CHINA, complete dinner service, proof condition, beautiful old pattern, date about 1800; three-mold goblets, bull's-eye pattern; Pennsylvania Dutch door towels, dated; etc. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

FOR YEARS IT HAS BEEN MY HOBBY to collect figured maple lumber, curly, bird's-eye and blistered. Write me your wants, also for prices. CHENANGO TRAIL ANTIQUE SHOP, Greene, New York.

PAIR OF 10-INCH LOOP AND PETAL WHALE OIL LAMPS, sapphire blue; also one purple Sandwich vase. No. 818. AT 25 AVON STREET, Cambridge, Massachusetts I sell antiques from October to June, HARRIET WELLES CAPRON. (Summer — THE KINGSTON ANTIQUE SHOP.)

IN SANDWICH GLASS: Pair vaseline candlesticks; pair blue bird salts; pair old red Bohemian glass toilet bottles; pink and white Staffordshire china; silver lustre chocolate pot, small; few Currier & Ives horse prints; Jenny Lind chintz 22 inches by 16 inches. The COTTAGE ANTIQUE SHOP, Garden City Park, New Hyde Park, Long Island, New York.

MANTEL CLOCK, wooden works, \$35; six-leg cherry table, \$35; refinished; four-leg ones, \$12 up; curly maple field bed, complete; picture mirror, large, \$20; tip stand, cherry; pair bowback nine-spindle Windsors; high desk chair; pedestal base table; few Curriers; maple candlestand; bedside stands. Roy Vail, Warwick, New York.

LOUIS XIV LOVE SEAT elaborately carved gold leaf, and two three-cornered chairs, one straight chair same period. Edith G. Meissner, 795 Chestnut Street, Waban, Massachusetts.

DUTCH CUPBOARD; Pennsylvania high chest; butler's desk; drop-leaf tables; bench tables; dower chests; parlor cabinet; wooden footstools; set glass knobs. Mrs. Sidney M. Davies, Radnor Antique Shop, Radnor, Pennsylvania.

ONE DUNCAN PHYFE DROP-LEAF TABLE, suitable for breakfast or living room, excellent condition. Pictures sent on request. Price \$300. CHARLES FOWLER, JUNIOR, P. O. BOX 111, Dickinson, Texas.

TWIN TABLES; Windsor chairs; Empire card tables; candlestands; mahogany dining table; slant-top desks; mirrors; high posters; pewter; samplers; prints; Bennington; Lowestoft; Staffordshire; historic china; glassware; and a little bit of everything. PRENTICE'S, 241 West Water Street, Elmira, New York.

WISTARBERG PITCHER 7 inches high, lily pad design and crimped foot. No. 819.

SWELL-FRONT CHEST OF DRAWERS; curly maple chest of drawers; cherry slant-top desk; Staffordshire figures; lamps; pewter; prints; flasks; lustre; swirled bottles; glass and china; Bennington (?) dog. YE ANTIQUE SHOP, 418 East Mansfield Street, Bucyrus, Ohio.

BLACKSTONE ANTIQUE SHOP: Hepplewhite sideboard; walnut blanket chest; mahogany and walnut secretaries; slant-top desks; duck-foot tables; two-drawer chest. H. L. WILKINS, Box 29, Blackstone, Virginia.

PAIR HANDSOME LARGE BRISTOL VASES with floral decoration; old furniture; rugs; pictures; glass and curios. YE OLDE RED BRICK HOUSE, Opposite Common, West Brookfield, Massachusetts.

STATES PLATTER BY CLEWS, in proof condition, measures 11 by 13 inches. No. 820.

VALUABLE WONDER TICKLESS CLOCK over eighty years old, runs perfectly, brass works. Rare opportunity. Best offer. No dealers. C. O. Foster, 14 Dorrance Street, Charlestown, Massachusetts. FOR SALE AT HODGE PODGE SHOP, 11 East 8th Street, New York City: Collection of antique patch and snuff boxes, Battersea enamel, pewter, silver and others. LOUISE MIDDLETON CHAPMAN.

SEVEN FIDDLE-BACK MAHOGANY CHAIRS, refinished; fancy Sheratons; mirrors; candlewick spread; rising sun quilt, finely quilted; set of lustre china; Staffordshire; old Wedgwood; rare hound-handled pitcher; Waterford decanters; other glass; quantity of Currier & Ives prints, colored, summer and winter scenes. We buy and sell antiques. Mrs. Spitzmesser, Batavia, New York.

STODDARD AND KEENE GLASS CANES, rolling pins, bottles, Benjamin Franklin hat, pontil. Court Street Antique Shop, 145 Court Street, Keene, New Hampshire.

J. P. & N. P. SMITH announce the opening of their home, Glenridge, with a choice collection of genuine antiques and authentic reproductions. Visitors welcome. Correspondence invited. Price lists and photographs on request. Everything guaranteed as represented. 166 Ridgewood Avenue, Spring Glen, New Haven, Connecticut.

ADAM ROSETTE CHAIRS; French and poster beds; walnut, cherry and pine chests; tin trays; southern mammy door stops. EMERAL RIDGE STUDIO, 5411 Cary Street Road, Richmond, Virginia.

CHEST-ON-CHEST, walnut, ogee feet, reeded corners, full set of original brasses, \$475; pair Sheraton, mahogany diners, 10 legs, 1 restored, length 89 inches, \$450; large walnut tilt-top table, bird's nest, saucer edge, serpentine feet, \$100; Santo Domingo mahogany breakfast table, \$95. All in excellent condition. F. O. B. 68 Harvey Street, Germantown, Philadelphia, Pennsylvania.

MAHOGANY MARTHA WASHINGTON CHIP-PENDALE ARMCHAIR, perfect, \$300; five slat-back mushroom armchair, \$100. Photographs on request. No. 816.

MY NEW FREE AUTUMN CATALOGUE contains hundreds of genuine articles in glass, china, prints, coverlets, furniture, etc., never before offered. "Nuf ced" — get busy. Are you on my mailing list? W. P. McNary, Bannock, Ohio.

GENUINE OLD GLASS PAPER WEIGHTS; old brass handles; cream colored silk embroidered shawl; three-piece set of pewter; Godey fashion plates No. 815.

EMPIRE VASES, gold, Grecian urn shape; medallions painted Adventures Doctor Syntax. Perfect condition. H. D. Boylston, 866 Murphy Avenue, S. W., Atlanta, Georgia.

IDEAL ANTIQUE SHOP and year-around home, in the Berkshires on State Highway, main artery between Pittsfield, Albany, Worcester, Springfield, Holyoke, etc. House 150 years old, entirely renovated. Running water, electric lights, garage, artist's studio, garden, small orchard; pretty mill pond on property. Elevation 1500 ft. Price, \$5600. York, Cummington, Massachusetts.

WOODEN INDIAN SQUAW on pedestal, fine condition, price \$75. Mrs. G. A. Watt, North East Pennsylvania.

STIEGEL DIAMOND BOTTLE; three-piece girandoles; pewter; brass warming pans; hearth pieces; china; glass; lustre; copper; mahogany sideboards and sofas. Crawford Studios, Richmond, Indiana.

PEWTER AND OLD SILVER REPAIRED; early American silver tea service and Spanish candlesticks, reproduction for sale; reproduction work in silver. The Petterson Studios, 159 North State Street, Chicago, Illinois.

RARE STIEGEL FLASKS; historical bottles; historical Sandwich cup plates; Stiegel engraved flip; dark blue turned-foc., pontil, Stiegel sugar bowl; Blue Pittsburgh salt; quilted amber Stiegel sugar bowl lid; fine old glass goblets; historical china plates; rare lustre; historical lustre pitchers; two Battersea patch boxes; Windsor chairs; mahogany inlaid Adam knife urns; mahogany spoon boxes; shell inlaid Sheraton card box; Hepplewhite cherry table, six legs, inlaid; mahogany fan inlaid Adam highboy. Photographs furnished. The Spinning Wheel Antique Shop, 704 North High Street, Columbus, Ohio.

RARE EARLY SANDWICH SALTS, lamps, historical cup plates and candlesticks; also the first 15 presidents of single copies, N. Currier; early Americana. D. H. AND J. S. MARTIN, 14 Royce Avenue, Middletown, New York.

RARE EARLY AMERICAN CLOCK, genuine antique, in my family four generations, made and sold by Chauncey Jerome, Bristol, Connecticut, original label intact, maker's name on brass works. Beautiful painted view Public Square, New Haven, showing buildings, people. Best offer. P. O. Box 1309, St. Johns, Newfoundland.

PIECES EARLY AMERICAN GLASSWARE little brown spice jug; brass hand mirror; walnut chest 100 years old. Mrs. Charles W. Williamson, Box 105, Sweetser, Indiana.

WOMAN WITH WELL-KNOWN NAME and reputation, going to Europe, would serve as agent to purchase antiques for authentic collectors. Usual commission. References given and required. No. 817.

WHEN IN LONDON find Hidden Treasure, a quaint little shop full of beautiful old things priced exceedingly low. HIDDEN TREASURE, 14 Mason's Yard, Duke Street, Piccadilly, W. England.

COLLECTION OF WAŞHINGTON PRINTS and engravings; block-front mahogany bureau; very small block-front interior mahogany desk, claw and ball feet; luncheon set green edged Leeds china; a wag-on-the-wall clock. Jennie M. Wise, Seven Elms, 40 Church Street, Greenfield, Massachusetts.

WHILE THEY LAST: Pewter tablespoons \$1 00 each; teaspoons \$.75 each; brass kettles \$3.00 each; prices postpaid, satisfaction guaranteed. Other antiques. Write me. Arthur E. Feeman, R. R. 7, Lebanon, Pennsylvania.

CURLY MAPLE DUCK-FOOT TABLE; also the following in curly maple; table with two drawers, table with one drawer, and a small square table. The Iron Gate, Fort Edward, New York.

SANDWICH GLASS EGG CUP, genuine, \$6.00 for set of eight. O. O. Smith, Sandwich, Massachusetts.

COVERLIDS, \$25 to \$35; Paisley shawls, \$35, \$40 and \$45; cashmere Paisley marked shawl, double, \$50; broche, \$75; last three perfect 25 prints, mostly framed Currier & Ives, \$50; wooden works clock, \$35, runs; lamps; dishes; flasks; pewter teapots; Paul Nelson pitcher; Godey's Lady's Book; Peterson's magazines, MAUDE V. WEAVER, Cedar Springs, Michigan.

DRESSING TABLE MIRROR, Sheraton style and period; five mahogany tea caddies of about the year 1780; small wooden snuff boxes. Lily Barrow, 422 West Avenue, Bridgeport, Connecticut.

SAWBUCK, TAVERN AND HUTCH TABLES; bench cradle; bookshelves; needle-point, pine and maple chairs; chests; cupboards; interesting Empire furniture. EDITH G. MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

RIGHT DOWN LOW, HIGHBOY, \$160; highdaddy, \$70; duck-foot dressing table, \$55; tavern, work, bed, tip tables, \$5 to \$24; Empire chairs, bureau, tables, sofas, \$3 to \$24; dower chests, \$12 to \$18; Windsor and other chairs, \$4 to \$16; mirrors and glass. Photographs. HIGHBOY SHOP, 14 Summer Street, Malden, Massachusetts.

ANTIQUE FURNITURE in New Mexico, H. V. Logan Co., Albuquerque, New Mexico.

ANTIQUE SHOP AND STOCK for sale, 79 Main Street, Peterborough, New Hampshire. Address Helen B. Cutler.

ANTIQUE HOSPITAL, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

SHERATON LOCKER, cherry, very old, price 125; wagon seat, \$25; two corner cupboards, butterfly and shaped shelves, \$50. Harry Cunningham, Warrensburg, New York.

HORN OF PLENTY GLASSWARE; pair dolphin candlesticks; Currier & Ives prints; two lovely old dolls; lustre pitchers; beaded pincushions; children's furniture. No. 825.

SIX OLD SILVER TEASPOONS, \$12; large amber glass tray, stippled rural scene, \$12; two old pieced quilts, \$12 each. Janet L. Costello, 2517 Bryant Avenue, South, Minneapolis, Minnesota.

CARVER ARMCHAIR; arch door corner cupboard; mahogany Chippendale corner chair; pair genuine dolphin candlesticks; pewter; china; and glass. G. V. Glatfelter, 29 Northampton Road, Amherst, Massachusetts.

BATTERSEA ENAMEL PATCH BOXES finest, \$35; Prince of Wales 15-inch Staffordshire figure, \$30; pair Bristol glass boat-shaped salts, \$50; Bristol glass creamer, \$15; astral lamp, tooled acanthus leaf, bronze, 32 inches high, \$110; shaving stand, inlaid, turned post, two drawers, \$35; Clews plate Landing General Lafayette, \$12.50; Sandwich glass 10-inch deep plate, \$15. Kenns Antique Shop, 1002 Pine Street, Philadelphia, Pennsylvania.

OLD & RARE BOOKS

Prints, maps, autographs, pictures, stamps and the like

Growth of the Clearing House Section of Antiques has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

WANTED

I WILL BUY OLD PAMPHLETS, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. Jackson, 20 Pemberton Square, Boston, Massachusetts. PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. Charles F. Heartman, Metuchen, New Jersey.

STAMPS: Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. Atwood, 683 Atlantic Avenue, Boston, Massachusetts. PRINTS
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FORSALE

PRINTS: Catskill Mountains from Eastern Shore of Hudson; View on Harlem River; View on Hudof Halson; View on Hariam Refer; View on Halson near Garrison's Landing; Home of Washington; View of New York from Brooklyn Heights. All large folios but latter. Many others. Empire Antique Shop, 1663 Lincoln Avenue, Utica, New York.

RARE N. CURRIER COLORED PRINT, Washington Crossing the Delaware, condition good, frame original. Best offer over \$50 accepted. GEORGE B. DYER, 14 Park Street, Greenfield, Massachusetts.

SILHOUETTES: Washington, Franklin, Lincoln, Jackson, Clay, Jefferson, \$2.00 each. R. STOKES, P. O. Box 231, Toronto, Ontario

CURRIER sporting prints, scarce historical and western scenes; excellent copy Trapper's Defense
- Fire Fights Fire; small folio Rocky Mountains at \$30. No. 822.

OLD SILHOUETTES, signed, stamped, unknown unusual types bought and sold. Hubard's, Brown, King, St. Menim, Lord's Patent, others. M. R. NUGENT, Central Park, Long Island, New York.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

HOLLYWOOD:

*ROBERT ACKERSCHOTT, 1735 Hudson Avenue.
*J. Parker Merville, 1859 Hillhurst Avenue.

CONNECTICUT

DANIELSON: QUINEBAUG VALLEY SHOP, 202 Main Street.

DARIEN: Mr. & Mrs. Ralph Randolph Adams, 390 Post Road. General line.

GREENWICH: FRED DENSON & SON, 77 East Putnam Avenue.

GUILFORD: THE WAYSIDE INN, Boston Post Road. General line.

MADISON: HERBERT KNOWLES, Boston Post Road.

NEW HAVEN:

*MARIE G. ARMSTRONG, Park and Chapel Street. MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. General line.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

*NEW MILFORD: HARRIET BRYANT.

PLAINVILLE: MORRIS BERRY, 80 E. Main Street. *SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

WATERBURY: DAVID SACKS, 710 East Main Street. Early Americana.

*WEATOGUE: PETTIBONE TAVERN.

*WEST HAVEN: Marie Gouin Armstrong, 277 Elm Street.

*WILTON: JUSTINE ELLIOTT MILLIKAN.

*WOODBURY: THE OLD CLOCK SHOP.

ILLINOIS

CHICAGO:

*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MANDEL BROTHERS.

*Benjamin K. Smith, 77 West Washington Street. Appraiser.

GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

MAINE

AUBURN: Howard Antique Shop, Court Street. BANGOR: THE THREE GABLES, 204 Broadway. General line.

BREWER: New England Antique Shop, C. LILLIAN CHILCOTT, 24 State Street.

BRUNSWICK: Miss Stetson's Antiquity Shop, Brick House, 10 Spring Street.
OGUNQUIT: THE SHOP OF THE TWO YOUNG

MEN.

PORTLAND: CLARENCE H. Allen, 338 Cumberland Avenue. General line. ROCKLAND: COBB & DAVIS.

SHEEPSCOT (Wiscasset): THE NELSON HOME-

SKOWHEGAN: FYSCHE HOUSE, 68 Middle Street. WALDOBORO: WARREN WESTON CREAMER.

MARYLAND

BALTIMORE:

A. H. Murphy, 12 East Read Street. General line. *THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

MASSACHUSETTS

ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.

AMHERST: G. V. GLATFELTER, At the Sign of the Coach, 29 Northampton Road.

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BEVERLY: THE HALLIGAN ANTIQUE SHOP, 137 Lothrop Street. BOSTON.

*Norman R. Adams, 136 Charles Street.

*CHARLES S. ANDREWS, 37 Charles Street.

*Boston Antique Shop, 59 Beacon Street.
*I. Braverman, 133 Charles Street.
*Leon David, 80 Charles Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasse

*George C. Gebelein, 79 Chestnut Street. Old

*KING HOOPER SHOP, 73 Chestnut Street. *E. C. Howe, 73 Newbury Street.

*Charles R. Lynde, 424 Boylston Street.
*Jordan Marsh Co., Washington Street.

*Louis Joseph, 381 Boylston Street. *WILLIAM K. MACKAY Co., 7 Bosworth Street. Auctioneers and Appraisers.

*New England Antique Shop, 75 Charles Street. *New England Sales Association, Inc., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERY, 88 Chestnut Street. *E. W. Ottle, 1395 Commonwealth Avenue. Ship

models. *Ox Bow Antique Shop, 130 Charles Street.

*I. Sack, 85 Charles Street.
*The Shepard Stores, Tremont Street

*Shreve, Crump & Low, 147 Tremont Street. *Spinning Wheel Antique Shop, 35 Fayette

Street. *H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*Thomas & Dawson, 39 Fayette Street.
*Treasures of Old Italy, 168 Dartmouth

*YACOBIAN BROTHERS, 280 Dartmouth Street.

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*Isabel C. Wilde, 20 South Street.

*Worcester Bros., 23 Brattle Street.

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*DEDHAM: LOUISE L. DEAN, 293 Walnut Street. *EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP,

202 East Main Street. *EAST WAREHAM: W. W. BENNETT, Twin Gate-

GLOUCESTER:

LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOOD-SIDE, Woodward Avenue.

*F. C. POOLE, Bonds Hill.

GREAT BARRINGTON: YEARS Ago, North Egremont Road.

GROVELAND: J. RAYMOND BLINN, 85 Main Street.
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HAVERHILL:

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FRANCES BRADBURY MARBLE, 2 Salem Street, Bradford District.

*W. B. SPAULDING, 17 Walnut Street.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

THE TREASURE SHOP, HELEN TRAVES, HULDAH SPAULDING.

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MARION: Mrs. Mary D. Walker, Front and Wareham Road.

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*MATTAPOISETT: S. ELIZABETH YORK.

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Sworn to and subscribed before me this 20th day of September, 1926,

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THE SWORD OF

That he surrendered at his secession to the army of the allies on August the 19th, 1792; therewith the correspondence between Lafayette and my grandfather regarding the genuineness of the sword.

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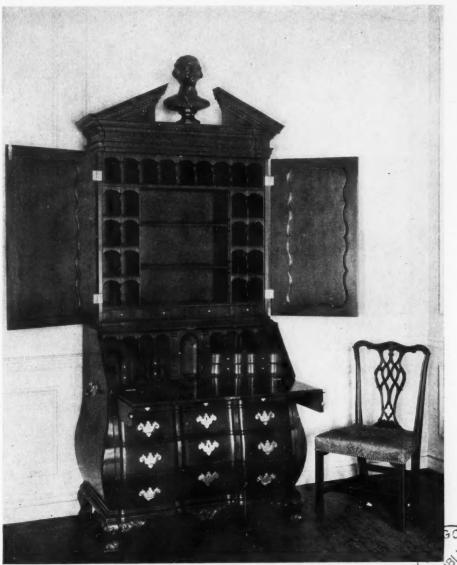
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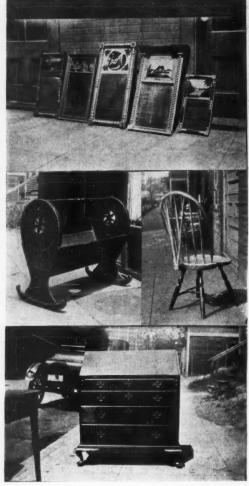
THILE it is interesting to know that the original of this superb secretary was used by General Washington during his occupancy of the Craigie Mansion in Cambridge, it is a consideration of perhaps greater moment that this modern reproduc-

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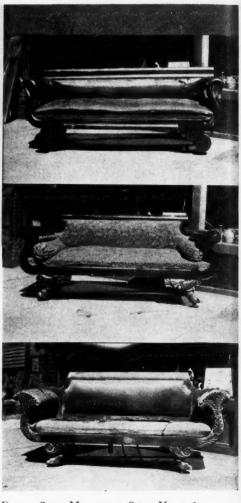
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FURNITURE of AMERICAN OAK and PINE

-068-

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-630

A NICHE I have with elaborate shell top. Its duplicate you could not find.

-00.00

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| I      | 13" plate       | Thomas Badger                      | 1 pair | 4" candlesticks  | Roswell Gleason      |
| 5      | 8" plates       | B. Barns, Philadelphia             | I      | 11" flagon       | Roswell Gleason      |
| I      | 13" deep dish   | B. Barns, Philadelphia             | I      | 10" flagon       | Roswell Gleason      |
| I      | 11" deep dish   | B. Barns, Philadelphia             | I      | 7" teapot        | Griswold             |
| I      | 11" deep dish   | B. Barns                           | I      | large porringer  | Hamlin               |
| I      | 13" deep dish   | B. Barns                           | I      | 8" plate         | J. J. pair of eagles |
| 1      | 11" deep dish   | B. Barns                           | I      | 8" plate         | Samuel Kilbourn      |
| 1      | 4" mug          | Boardman, Hall and Co.             | I      | 7½" deep basin   | Richard Lee          |
| 2      | 9" plates       | Boardman                           | 1      | 8" plate         | Lightner             |
| 1      | 11" basin       | Boardman                           | I      | 11" deep basin   | Lightner             |
| 4      | 8" plates       | P. Boyd, Philadelphia              | I      | 8½" plate        | Palethorp            |
| 3      | 8" plates       | Thomas Danforth                    | 3      | 6" lamps         | Porter               |
| I      | 8" deep basin   | T. Danforth, Middletown            | I      | 10" flagon       | Smith and Feltman    |
| I      | 10" deep basin  | T. D.                              | I      | 4½" mug          | William Will         |
| 1      | 8" plate        | Joseph Danforth                    | 3      | large porringers | T. D. and S. B.      |
| I      | large porringer | Joseph Danforth, Middletown, Conn. | 2      | 7" chalices      | unmarked             |
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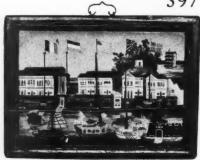
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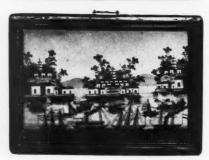
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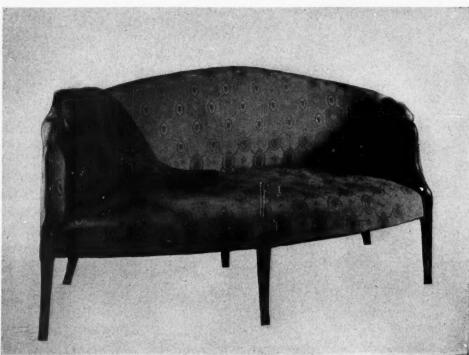
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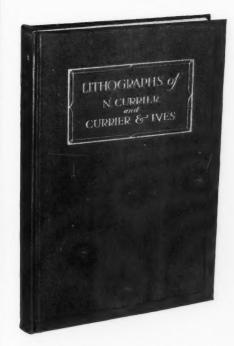
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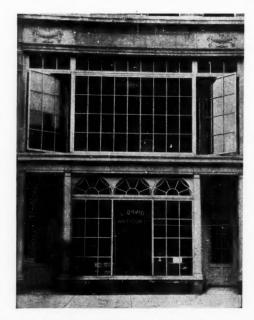
This is taken from an original of about 1850 and shows vignettes picturing the Battery, Wall Street and the Mint.

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9

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## ANTIQUES

Vol. X November, 1926 No. 5

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wrist watches Antiques would offer no deterrent suggestions.

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Bowdoin 5176-w

136 CHARLES STREET BOSTON, MASSACHUSETTS





From a print by George Baxter on stamped mount, unsigned. The student of furniture will be interested in the sturdy wood-seated chair of "Cottage Chippendale." Original print size, 5½" by 4".

See the article Baxter's Picture Printing.

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